

THE ETUDE

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EARL GULICK.

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THE ETUDE.

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In "Poor Richard's Almanack" Benjamin Franklin tells us that "Three moves are as good as a fire," and the sense of this epigram has commended itself to each succeeding generation. If the business man who moves his wares from town to town three times suffers as much in his business as if he had been the victim of a conflagration, what shall be said of the student who jumps from one teacher to another without stopping to learn what any one of them has to teach.

Sometimes the pupil may hardly be blameable for not withstanding the blameworthy of another teacher, especially if the pupil is not blessed with a superabundance of cash, and the other teacher offers to teach him for nothing. I have known of cases where a teacher has offered to instruct the pupils of other teachers if they would come to her. And some went, thinking one teacher was as good as another. If students could realize that they are not often good judges of teachers, especially in their early years of study, and in no case till the teacher has had the opportunity of showing what instruction he is capable of, then there might be more permanency, more continuity of study, and, consequently, more tangible results attained, and in a shorter time.

Without these are cases where the incompetency of the teacher is manifest in short order; or where the pupil has sufficient knowledge to see that a certain end-of-routine would not be productive of good results. But in the majority of the cases of these "flop-pers" they do themselves no good and make life a burden, not for the teacher they leave, but to the one whom they design to honor with their presence and patronage.

.....
We have recently seen it stated that less than 10 per cent. of the manuscripts sent to a magazine are found available for publication. We have never kept any record on this question, but feel inclined to accept the statement. There are several reasons why articles prove unavailable for use in *The Etude*. First of all, busy teachers and earnest students will

not take the time to read articles that do not give them practical help on some of the many difficulties that come up in their work. This would cut out all articles in praise of music, or such as attempt to cover a subject of wide range. For example, topics like "The Noble Art of Music," "The Pianist and His Instrument," "Outline of Musical History," would not appeal to the readers of *The Etude*.

And yet sometimes we are compelled to return articles containing ideas that could have been very useful to this journal had they been treated as part of some larger topic.

We receive a large number of articles under various captions, the most common being "Hints to Teachers" and "Thoughts for Teachers" in which quite a number of disconnected ideas are strung together. As said before, many of these little paragraphs would have served as texts for articles of several hundred or more words in length.

Another criticism that can be passed on many of the articles submitted to this journal is that the writers often start out somewhat as follows: "It is greatly to be deplored that many teachers do not," and then go on to find fault with the "many" (impersonal) teachers who have so often served as a target to be set up and then knocked down in the course of the argument. The fault lies in assuming that many are. This is entirely unnecessary. If the writer has suggestions to make toward overcoming some difficulty, let him do it directly. It is going out of the way to tell how many other teachers are doing wrong. Then, again, writers are prone to intrude their own personalities in articles. "I think," "I am inclined to believe," "I know," are unnecessary ways of stating things. Let the statement be direct. It is always more forcible. One more point may be noticed, and that is: Criticizing without proposing a remedy. No writer should call attention to difficulties and not give a number of effective ways of overcoming them.

Finally, we sometimes receive letters from correspondents in which they say they would like to contribute to *The Etude* if they knew what to write with pen and ink, and what subject. To about, if only they could get some good subject, every part of such we would say that every article, every paragraph in the various departments contains a germ for an article.

While we do not invite controversy over ideas contained in the articles in this journal, we do recognize that there are more ways than one of looking at a subject, and that no one writer is able to say all that may be said.

We have felt impelled to write in this way at the present time, because it marks the beginning of a new season of musical activity, a time when teachers, being at work, are thinking earnestly on the various subjects that are vital to their profession. We want the help of every teacher and student who trains himself to think and to express his thoughts. The larger number of contributors, the wider will be the range of ideas and the fresher the style and treatment of the writings.

The pith of European fallacy is this singular misconception, that at any grade of maturity, a given length of time is better spent, and more surely fruitful, in a European capital than in any American city whatsoever. In retort against those level-headed educators who strive to counteract this vain rush of callow ambition to the old world, it is urged that the great cities—such as Berlin, Paris, Vienna, and Milan—have an atmosphere far more deeply saturated and steeped in the orient hues of art-life than any of our materialistic and practical cities.

As to this, there is, of course, no room for a debate. Strange, indeed, would it be, if nations which have had the leisure, and the necessary concentration of mind for centuries could not show a richer deposit of art than new settlements which stand where one century ago or less stood the smoking wigwam of the Indian. No one doubts the value of this abundant art-life toward the rounding and maturing of a musical mind.

What is maintained is this: Our dreaming young enthusiasts have no business in Europe until after the resources of America have been exhausted, or, at least, well drawn upon. To graduate at any good American conservatory means that from the first setting of the fingers to the keyboard at least six to eight diligent years must have elapsed. A gifted graduate of an American conservatory, or of a private teacher of standing, owes it to himself to visit Europe, but the tyro has no business there. If there be no other among the many evils which arise from immature residence in Europe, a pestilential self-conceit is certain to be developed.

.....
The function of praise in creating musical effort is not a mean one. Praise is one of the primary spurs to all human endeavor. Even the Christian religion does not omit or disdain it, as witness that beautiful and graphic simile in the *Epistle to the Hebrews* about the race-course. But praise-like any other stimulant, is to be applied with caution, and, if not administered with judgment, produces a deadly and enervating intoxication, not a beneficial and reviving glow. Flat-ter, which is only the attire of more of praise, mixed with genuine acid of malice, has always been theoretically condemned, yet greedily coveted, by mankind.

We musicians are often accused of extraordinary sensitiveness to praise and blame; but upon a careful collation of the actual facts it might be difficult to establish this thesis. It is right and good that the pupil should be commended for clever or faithful effort; it is right that the parent who is paying the tuition should ask after the pupil's advancement; it is right that the teacher should wish to feel that both the taught pupil and the paying parent are pleased with him or her, but no one of these three should be so lacking in honest self-respect as to crave false or exaggerated compliments. It is one of the gravest charges brought against fashionable society by moralists and religionists, that it deals so largely in false commendation. The spring has no sweeter charm than the perfume of her flowers, and life no purer joy than the writings.

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than the true admiring word of a sincere friend. Black and white are the basis of all having perfumes, yet, too strong and undisguised, they are both offensive.

Most of us are accustomed to the statement that musicians, as a class, are not so business-like as are the members of the other professions, particularly men who belong to the commercial world. Let us accept this as true and see if there is anything in the make-up or environment of a musician to lead to this condition.

The great majority of men in the music profession have never had anything approaching a business training. After leaving the conservatory or the instruction of some private teacher, a young man casts his eyes around and selects a place in which to settle. His age varies from perhaps eighteen to twenty-five. In all probability he has done some desultory teaching before this.

At an early age he is independent, master of his own time, responsible only to his patrons, in every respect upon a par with the owner of an established business. Our young teacher is called upon to conduct his business affairs without any previous training in these lines. Is it any wonder that he makes mistakes, is careless, even negligent, of details under such circumstances? He is in a condition of too great independence at an age when his character is unformed and when he lacks experience to fit him to cope with the various business and social problems that are certain to arise. Some mature and learn the lessons well which experience teaches; but with many, too many, in fact, there develops an easy-going independence which later works harm, leaving the musician unsystematic and irregular in many respects.

Such is the case in a measure. As a protective to this undesirable result, why cannot the older, experienced teachers take time now and then to point out to such of their pupils as intend to enter the profession, the importance of promptness and system in business matters, and set a good example. Such help the pupil has a right to expect. Too often he gets instruction in music only, to find himself unprepared for responsibility.

Wao is the more valuable man to society, the book-worm, who digs away in musty tomes and stores away in his brain curiosities of knowledge, a great mass of information, or the man who goes out among his fellows and teaches, not by merely telling facts, but by showing how to apply what one knows? With the average man, perhaps one day is lavishly a repetition of the previous one, and in the course of a year of years the representative of this great class may have known but a very few occasions when his routine was broken in upon.

But the music-teacher should not be content to be tucked under the average. He should seek a better standing. And the more he grows away from the experiences of the average man the greater the necessity of being ready to meet new demands. This can only be done by the knowledge of how one acted under a similar experience and what was the result. All our study and reading should tend toward the one end: that we may be mentally alert, vigorous, and ready in decision because we have been tried before.

A course of study in music ought to help the pupil to a stronger character and to a preparedness for the emergencies of life just as much as the education which the member of any other profession receives. The successful musician has in him the elements of a successful man, and that is the basis of his success.

CORNET VON MOLTKE, generalissimo of the Prussian forces in the Franco-Prussian War, is said to have worked out the details of the campaign a long time before the declaration of war, and it is still further stated that his plans were carried out with but little variation. He knew the end to be reached, the ground to be covered, and the difficulties to be overcome.

Just now teachers of music, in all parts of the United States, are at the beginning of a new campaign, and let us hope it will prove most successful in every way when the issue is known. Every teacher knows the special difficulties of last year. Now is the time to plan so that when they do appear we may be ready for them. Last year a certain pupil grew slack in interest in his lessons. Seek out the reason why, so that there need be no hesitancy at the very first lesson of the new season, in replacing that in difference by an ardent enthusiasm.

Thus analyze the work of old pupil in order to be thoroughly prepared for the demands that will arise. This method will greatly strengthen teachers in the habit of keeping what might be called a mental ledger, in which the account of each pupil is kept, and by means of which the teacher is always thoroughly informed of his pupils' progress as well as aided in devising means to overcome every difficulty.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please state on one side of the paper only, and not with other things on the same sheet. AT EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, and the editor reserves the right to add or omit the writer's name as printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

E. W. B.—The modulator should be used until the pupils can readily sing any of the intervals of the scale. These intervals should then be woven into melodic phrases, and for this the blackboard is better than any book exercises. When the students can sing simple melodic phrases, give me exercises in two parts; then in three and four parts. If you find difficulty in inventing these exercises, tunes or parts of tunes, selected beforehand, may be used. Plain hymn-tunes or simple part-songs in which there are no time-difficulties are useful to prepare for the singing of choruses.—D. B.

2. The Tonic Sol-fa System was originated in the early part of this century at Norwich, England, by Miss Glover; but it was afterward greatly improved and popularized by Rev. John Curwen. Through his untiring energy it became the national system of learning to sing in Great Britain, and has raised up a nation of singers. It is now taught in nearly all of the public schools in England. The parent-college is in London, and there are branch colleges in various parts of the world.

The most noticeable feature of this system is that it uses a letter notation in place of the ordinary staff notes. Apart from this, it is generally conceded by musicians that the educational principles of the system are well worth studying. For a full account of the Tonic Sol-fa Method, read a little book called "Memories of John Curwen."—D. B.

E. W. B.—The blacked used for piano is not the same as that used in lead pencils. The blacked used in piano actions is to be obtained of the American Felt Company, 110 and 112 East Thirtieth Street, New York, at 15 cents per 1/4 lb. box and postage. It is mixed with a little water and applied as a paste, allowed to dry, and then polished with cloths.

If the lead does not remove, squeak, you must be looking in the wrong place for the squeak!

S. F. A.—The Hungarian scale is used by the Hungarian gipsies. It is as follows: C, D, E-flat, F-sharp, G, A-flat, B, C. It is not at all necessary to give it any special study.

2. Substitution takes place when the note upon which a dissonance should resolve is sounded in another voice, instead of in the voice that has the dissonance.

3. Mutation has several meanings: (1) the change of the male voice from the child's to the man's; (2) hexachord system the change from one to another; (3) the tierce, quint, and twelfth stops on the organ.

4. An enharmonic scale is one that proceeds by sharp, flat, and natural, as: C, C-sharp, D-flat, D, D-sharp, E-flat, F. It exists only in theory in the

modern system of music. There is no enharmonic key, but, if in a piece of music in C-sharp, the key should be changed to D-flat, it would be called in a harmonic change.

5. There is a melodic minor scale.

6. A canon is a composition in which the time is repeated note for note by every one of the voices. It is ready for certain pupils. Last year a certain pupil grew slack in interest in his lessons. Seek out the reason why, so that there need be no hesitancy at the very first lesson of the new season, in replacing that in difference by an ardent enthusiasm.

7. In a look of contempt exercises the cantus is always indicated, so there is no difficulty about finding it.

8. Subject is the name given to the theme of a fugue.

9. Glockenspiel (literally clock or bell play) is a small instrument in which little bells, tuned to the octaves, are struck by hammers moved by a keyboard like the piano.

Dactylion is the name of a mechanical contraption designed to strengthen the fingers of the pianist.

10. The 4th of any chord, major or minor, may be omitted in either a major or minor key.

N. E. C.—There are two units of rhythm in music, viz.: 1, 2, and 1, 2, 3; all varieties of time are compounded from these—they are indicated by the time signatures. But the number of divided rhythms is unlimited; for example, 1, 2, may be represented by a half-note or two quarter-notes, or one quarter and two eighths, or two eighths and one quarter, or four eighths, etc. No matter how great the variety, they are all based on these two units.

A. Z. S.—Beethoven is pronounced as if he were spelled *Bay-toe-ven*.

A. C. M.—Accompanying is hardly remunerative as a sole occupation. It would scarcely pay you to go to your teaching business in a small town to go to a city and expose your own living as an accompanist. It would require a great many engagements to support you in that way. But if you would arrange to accompany your own teaching, you might be able to add to your income by accompanying. A first-class accompanist in one of the larger cities must be a capable, expert, skillful in sight-reading, and be able to transpose.

L. B.—The double sharp or double flat has no mission name like do, re, mi, etc., since there is no necessity. For example, C-double sharp would not be necessary. These intervals should be woven into melodic phrases, and for this the blackboard is better than any book exercises. When the students can sing simple melodic phrases, give me exercises in two parts; then in three and four parts. If you find difficulty in inventing these exercises, tunes or parts of tunes, selected beforehand, may be used. Plain hymn-tunes or simple part-songs in which there are no time-difficulties are useful to prepare for the singing of choruses.—D. B.

C. M. M.—There is a musical paper, published in London, Eng., called *The Strand*. This journal devotes space in every issue to articles concerning the violinello.

M. F. W.—When a grace-note or even two notes in octave used as an embellishment come before a chord in the right hand the grace-note should be played at the same moment as the chord for the left hand.

2. The second of two notes under a slur is generally shortened whether it is marked staccato or not.

A. E. S.—The letters H. S. as used in some editions of Beethoven's "Sonatas," mean *Haupt-Satz*, or Chief Theme, which sometimes translated, that is, may last for a long time. The letters S. S. I mean *Selten-Satz*, equivalent to our second subject. Sometimes the second subject can be divided into two parts, and the first and second divisions are marked S. S. I and S. S. II.

N. B. G.—Modulation is generally defined as a change of key by means of connecting harmonies. Modulation is also equivalent to first shifting. For a few chords only; at other times they are decided and last for an entire period, or for several periods. Such writers make a distinction between a change to a nearly related key and to a remote key, calling the former modulation, the latter transposition.

2. Teach the three forms of a minor scale: the harmonic, melodic, and the natural. The harmonic is most used in modern music.

3. The tonic, supertonic, and mediant are called scale-tones.

4. The composer, Sep. Winner, is a gentleman. He is quite advanced in years, and his home is in Philadelphia.

E. M. G.—The grading of music varies. In our publications we establish a standard. This is a scale that is used in all educational institutions, and is on the decimal system, which is adopted universally, but it differs from the decimal system in some other ways, and others again from one to five, but all are generally adopting the decimal system.



VERDI, at 88, is said to be writing a requiem mass for the late King of Italy.

GERMAN musical enthusiasm is reflected in the ever-growing number of grand festivals.

DURING the last musical season 321 performances were given at the Imperial Opera at Vienna.

SEKTER, the great musical theorist, composed about 1000 works. He wrote one fugue daily.

A SCHOOL of training for the opera has been incorporated, and will be located in New York City.

At the Handel Festival in England an orchestra of over 400 and a chorus of over 3000 picked voices were used.

AMERICAN reed organs are said to be gaining ground because of the fine exhibit at the Paris Exposition.

An exchange calls attention to a Chicago singer who stammers in his speech, but is never so troubled in singing.

A NUMBER of the prominent musicians, of St. Louis, are arranging for a music festival, to be held some time in November.

By a recent ruling Jews are practically barred from study in the Imperial Conservatory of Music, St. Petersburg, Russia.

An Italian musician found that 2500 native composers had written 14,000 operas. Of this latter number only 80 survive.

The population of the United States has been estimated 79,047,424. A trade-paper says that only 1 per cent. have pianos.

The first International Musical Congress, in Paris, recommended that conservatories should establish classes for orchestral conductors.

At a meeting of a number of public-spirited citizens of New Orleans it was decided to establish a Southern Conservatory of Music in that city.

REINO a prima donna must pay. Madam Nordica has told her friends that she will sing but one more season in opera. She thinks she is wealthy enough to retire.

A SERIES of concerts will be given at the Paris Exposition this month, under the direction of Mr. Charles L. Young, of New York, in which American artists will be the principal attraction.

An English musician, Edmund Edwards, died at Littlehampton recently at the age of ninety-one. When a young man he accompanied Paganini on one of his tours as the vocalist, and was also a friend of Tom Moore.

The management of the Metropolitan English Opera Company, of New York, has received over 500 applications for positions in the chorus of the new organization. The bulk of them are from music students.

ACCORDING to a recently-discovered baptismal certificate, the famous composer, Domenico Scarlatti, was not born in 1683, according to general belief, but on October 26, 1685, the year of the birth of Bach and Handel.

MR. J. V. GOTTSCALK, the well-known manager, was killed near Allentown, Pa., August 17, being struck by a fast express-train at a dangerous grade crossing. He belonged to the family of Gottschalk, the pianist.

PROF. H. W. PARKER, of Yale University, will direct the performance of his "Hors Novissima," at Ches-

ter, England, in September he will conduct, at the Handel Festival, in New setting of the Psalm, "O give thanks unto the Lord."

In bending brass instruments into the form familiar to all of us, the mechanic sometimes fills the interior of the tube with pitch or lead, thus making it for the time a solid piece. After the proper shape has been given, the filler is melted out.

MR. MORRIS STEINER has given three scholarships in the Music Department to Yale University. Each scholarship is for \$100, one in piano, one in organ, and one in violin. They may be held for three years, and are to be awarded by competitive examination.

NEARLY all of the Swiss music boxes in the market are made in one village, Ste. Croix, much of the work being done by the working people in their own homes. The disk style is driving the one familiar comb style out of use, although the latter has the more musical tone.

THE TREASURY report for the fiscal year ending June 30th shows that the United States gained about 40 per cent. in the value of the export trade in pianos. Since January 1, 1890, the United States has exported musical instruments to the value of two millions of dollars.

MR. AUGUST MANN, who has conducted the concerts at the London Crystal Palace for the past forty-five years, is about to retire. He ascribes much of his success as a conductor to the fact that as a boy he learned to play almost every instrument in the orchestra.

SEVEN volumes of the Verdi edition of the great operas have been received at the Congressional Library. Each volume is over two feet long and one-half feet wide. There are large photographs copied from great paintings to illustrate some scene from each opera.

A FIFTEEN-year-old organist recently experienced the strange technicalities of the law. He brought suit for the defense put in the plea that as the work had been done on the Sabbath, it was contrary to law, and therefore could not be collected.

The hornshell used for making and repairing violin, violoncello, and bass-viol bows comes principally from Germany and Russia, in which countries the tails of horses are allowed to grow much longer than here. The foreign hair is coarser and tougher than the American, which makes it "bite" harder in playing.

A NEW YORK paper gave an account of a series of opera performances in 1822 by a company which included a number of famous artists of these days. The average receipts for 79 performances were \$717 a night. What a contrast to the box-office sales for some special night at the Metropolitan Opera House to-day!

The next Birmingham, Eng., Triennial Festival will be held October 20 to 31. This great festival was founded one hundred and thirty-two years ago. Since a young man has paid over to the Charity Hospital nearly \$800,000. In addition to this a very large organ and an extensive musical library have been purchased out of the receipts.

A COMMITTEE of prominent English musicians has drafted a Bill for the Registration of Music Teachers which provides that there shall be a register for music teachers recognized by the State. It is the purpose of the bill to enable the State to create a public music organization which will influence the public to employ only registered teachers.

NO STREET music is allowed in Paris after 6 P.M. in winter, and 8 P.M. in summer. Since 1884, in Madrid, the city authorities grant licenses "largely as a charity"; in Italy, no one is allowed to make music in the streets unless he has obtained a license. It is unable to make a living in some other way.

THE UTAH Conservatory of Music, Mr. Edward B. Fleck, director, offers a scholarship in each of the fol-

lowing departments: Piano, singing, violin, theory, and education. The competition will take place September 10th at the conservatory. Competitors in the musical branches must be able to read music and play an instrument or sing. Names of intending competitors must be received before September 1st.

THE NEW YORK Sun announces that there are several thousand more pianos in Kansas this year than last, and then says that the number of pianos sold in any given period of time furnishes a very conclusive test of existing industrial conditions. The piano is a luxury. In hard times the demand for it falls off. But when things improve, it is one of the first products of human skill to feel the increase in demand.

The magnificent Royal Museum, of Berlin, has acquired the most valuable collection of ancient and modern instruments, chiefly of the sixteenth century from the St. Wendel Church at Naumburg, including some specimens of the rarest kind, and varying in size from a quarter of a yard to over three yards in length. As specially interesting may be mentioned a only known "tromba a tirarsi" used by Bach in one of his scores.

THE BOARD of Directors of the Pan-American Exposition, to be held in Buffalo, N. Y., next year, have planned for a Temple of Music that will be a feature of the exposition. The auditorium will have a seating capacity of 2300. A \$100,000 piano, 4 manuals and 50 speaking-stops, will be placed in the auditorium. A number of famous hands and choral organizations will be present. These concerts will be free to visitors.

THE Philippine Islands are said to be rich in valuable timber, especially of the suitable for the finest furniture. Mr. Frank Carpenter has written to the *Saturday Evening Post*, of Philadelphia: "Mahogany is as common here as pine in the United States. I have ridden my horse over planks of mahogany and rosewood, and I walk on mahogany floors, the boards of which would make excellent piano cases. Houses are built of mahogany, stairs of rosewood, and posts are made of ebony."

CANDIDATES for the post of organist of Notre Dame Cathedral, Paris, had to stand a very severe test. "A pipe in plain song, performed organ alone, at first in the soprano, then in the bass, the improvisation of a fugue; a free improvisation; performance by heart of a masterpiece; and the player should offer five for some committee to make a choice. The subjects for improvisation were given to the candidates twenty-nine minutes before the beginning of the trial! How many organists in this country could stand such a test?

The fund of \$100,000, established in 1806 by Padewski, has been placed in the hands of Henry L. Higginson and William Blake, of Boston. These trustees are to invest the sum, and from the money arising from the interest to give prizes to the winners of the first prize, beginning next fall, is the time specified for such contests and distribution of prizes. Padewski has appointed the following judges for the current fund: Wilhelm Gericke, B. J. Lang, Carl Zerkow, and William F. Aykroyd, Boston; H. E. Krehbiel, W. J. Henderson, Henry T. Fink, and James Hunkeler, New York; and Prof. Samuel Sanford, New Haven.

About \$1500 is to be distributed. Mr. Higginson has offered the Boston Symphony Orchestra to perform the successful work.

SINCE every present is the outgrowth of all the past before it, each epoch will appear as a cumulative product and at the same time as a contributing cause. Says: "The highest art attainment of any period represents the attitude of the human soul at that time."

To understand fully, therefore, any great result in art or literature, the influences and agencies combining to produce a Shakespeare, a Raphael, a Beethoven, or a Wagner, there must be assumed in corresponding lines of activity certain attainments as points of departure from which the genius of each makes new ventures and advances.—Carl Hoffman.

THOUGHTS SUGGESTIONS, ADVICE

Practical Points by Practical Teachers

ASSOCIATION OF NAMES.

E. A. SMITH.

IN literature we no sooner hear the name of Dickens or his works than we at once know where to place them; so with other writers and the poets. In music every student should early accustom himself to associating the name of the composer with the composition before him; it is a sort of credential for other compositions by the same composer that we may not have heard. This association also enables one to speak of the composer more intelligently should his name be in discussion, and may prove invaluable.

FREEDOM IN EXPRESSION.

CARL W. GRIMM.

A COMPOSER marks, as far as possible, the expression of his music as he wants it performed. From these marks there ought to be no deviation whatever. Yet there are so many little shadings of time and tone-force that cannot be indicated that they have to be left to the discretion of the performer. It is here where the good taste and individuality of a player will assert itself. The performer who has no deep feeling will play on smoothly and strictly in time like a machine; the player who is imbued with intense musical force is apt to go beyond the line of beauty and unconsciously overdo and exaggerate. To help students, many editions of master-works have been made, one excelling the other in increasing the number of perplexing marks, most of them really superfluous. If the more ambitious students would study harmony and musical form (composition), not in order to compose, but to better appreciate what the great masters have done, then they would not be at a loss to know how to shade or phrase, but would play musically. They would know where freedom of expression existed, they would be able to discern important and unimportant notes and phrases, etc., and where to find, and how to lead up to the climaxes.

CHOOSING TICES.

WILLIAM BEXBOW.

WHEN parents protest so strongly that the teacher feels compelled to substitute other music, the parents by such an act take upon themselves the responsibility and consequence. But while this is conceded, it is nevertheless a bad thing for all concerned when friction exists between parent and teacher. And it can be avoided.

Take several pieces of different variety, hold a family council, play the pieces over, and there will generally be no difficulty in finding one that will prove satisfactory. You have the selection, they have the choice.

Some teachers do choose things too good for the pupil.

Ruskin was about right when he said: "All models which are too good for him (a boy learning drawing) should be kept out of his way. Contemplation of works of art without understanding them jades the faculties and enervates the intelligence."

Often the pupil has a better musical taste than his parents. The wise teacher will see that he gets a good share of the best material (for him) even if it has to be smuggled in as "studies," while the inferior things may start pretentiously under the title of "pieces."

MIND PROPERTY.

THOMAS TAPPER.

ENTER upon the new year's work with the intention of having every child you teach hear some music which you make part of his lesson. Two queries im-

mediately arise: How shall he hear it? and What is the purpose?

To the first: Play it to him and consider it part of your business and part of what you owe to him. Tell him about what you play, but do not burden him.

To the second: Its purpose can be twofold, to instruct him. No one has yet discovered, despite all our educational inquiries and industry, how much real education there is in true pleasure. It waits only for the right one to step forth and, as if by magic, eyes see more, ears hear more, minds grasp more, and our little playmate plays the game, trots home, and is more.

Early years are the last-time-forming. The more good things that come to the child then, the more of him comes out and exists, and relates him with the world of rare things. If, in these years, one would logically no other way will do—teach him to listen to good music, the classics that are not beyond him, to sing the chorals and folk-song melodies with heart in them and right understanding, the world can never wholly spoil him, let happen what will; there is a touch of holiness upon him; the perfume of good things is about him; thoughts of the noble are within him; and he is not insecure. When the gods have breathed upon is magically protected.

PRACTICING LESSONS.

MADAME A. PUTIN.

THE teacher's parting injunction to the pupil is: "Be sure to practice your lesson well," but the teacher never knows how he is obeyed. As few pupils know what real practicing is, it would be a good idea for the teacher to give, once a month, what might be called a practicing lesson.

The teacher brings at a new piece, the most difficult passages are picked out; these may be only a scale, or an arpeggio, or a measure or two with a peculiar fingering, or a trill; the pupil is made to repeat these passages ten or twenty times, in two or three tempos, and told to practice them every day in the same way, before beginning the piece.

Then the teacher may tell the pupil to begin the piece by playing the first four measures ten or twelve times. He requires the pupil to tell the key and the time, and then analyzes the four measures, showing how the chords change and how the melody is related to the change of the harmony. As the pupil repeats the four measures, the teacher guides her thought, so that she learns to think the same thought at each repetition, and impels the pupil to exercise such care over the motions of her fingers, that they get the habit of doing the same thing in exactly the same way. There may be no more than half a page gone over in such a lesson, but the pupil learns what practicing means, and that she cannot practice without thinking; she finds it easier to practice after being told how, and discovers that she learns her pieces more quickly and more perfectly after such a lesson.

STUDY THE PART.—To the past, included under the term history, we are under deep obligations. All student-life is fed from history as represented in textbooks and teachers. Through the study of history, constantly looking backward upon models in thought and action drawn from the great storerooms of the past. Therefore he gathers mental stimulus and spiritual inspiration, so assimilating the best things of the past and the accomplished facts as to fit himself for new, worthy achievements through which he, in turn, makes history for the times which follow.

Note how assiduously and intimately the great experiments of modern music thought—Beethoven, Schumann, Chopin, and Liszt—studied the older classical models, and how, starting from knowledge so acquired, they went on to new heights in the fields of melody and to reveal in the mold of his own artistic individuality more and more of the beauties of the art in manifold directions.—Carl Hoffman.

WHAT HAPPENED THIS MONTH IN YEARS PAST.

BY THEODORE STEARNS.

WILHELM, August; from September 21, 1841, at

Udgen. One of the most eminent of all living violinists. Received his first violin instruction from K. Fischel, at Ystad, Sweden, developing rapidly and at an astonishingly early age into an artist of exceptional promise. His playing, even at that age, being already characterized by wonderful technique and an imbora gift of interpretation.

Wilhelm, after further training under David, Hauptmann, Raff, and others, began a wandering career as a virtuoso, traveling through nearly every civilized country in the world. During the years from 1878 to 1882 he made a grand tour around the world (North and South America, Australia, and Asia), meeting everywhere with phenomenal success. He directed the Nishnagen Ring, at Bayreuth, in 1876.

Probably no traveling virtuoso has been able to reach and awaken music lovers as has Wilhelm.

DVORAK, Anton; born September 8, 1841, at Muhlhausen, Bohemia. One of the most important composers of the present day. With sublime ingenuity Dvorak's father, who was an innkeeper, decided that the profession as butcher would meet with his son's disfavor. Young Dvorak, however, preferred playing the violin to his schoolmaster, and in 1857 strayed away to Prague, where, supporting himself with great difficulty by playing the fiddle in an obscure band, he secured a sound musical training, and in 1863 married his wife, Anna, the daughter of a local orchestra performer. Success in this venture was brilliantly great, and ended in his receiving a stipend from the State for several years.

Dvorak now made his name known throughout the musical world, principally by his Slavonic dances and his Slavonic rhapsodies. As a tone-poet in orchestral writing, Dvorak is magnificently endowed, and his two recent compositions—namely, the overture "In Nature" and the symphony "The New World," which latter composition is built upon Indian and southern Negro melodies—are fine examples of his musical tone-color.

Failing in his well-meant endeavor to found a national music derived from sources used in his Symphony above mentioned, Dr. Dvorak left New York city and returned to Bohemia, where, at present resides, in the neighborhood of Prague.

MEYERHEER, Giacomo; born September 5, 1791, at Berlin; died May 2, 1864, at Paris. Meyerbeer showed an early talent for music, and received the most careful training from men like Franz Liszt, Chopin, and Albrecht Vogler. Meyerbeer was a "Wandering Jew" in composition. He had the best of everything at his disposal, never knew the pangs of hunger or the privations of Beethoven, Wagner, or Schubert; he flourished in an age when his opera, bombastic and fantastic as they are, were received with delight by a public long accustomed to the similar trash of the Italian school. In other words, although a master of the technique of his art, Meyerbeer sacrificed pure sentiment for gush and richness of effect for downright cynical-clash and richness of imagination for circus-like and garish extravagance.

Meyerbeer's operas, which sustain his importance, are rapidly dying out in Germany, and serve but to illustrate forcibly the fact that the operas of the past, worthy achievements through which he, in turn, makes history for the times which follow. Note how assiduously and intimately the great experiments of modern music thought—Beethoven, Schumann, Chopin, and Liszt—studied the older classical models, and how, starting from knowledge so acquired, they went on to new heights in the fields of melody and to reveal in the mold of his own artistic individuality more and more of the beauties of the art in manifold directions.—Carl Hoffman.

STUDIO EXPERIENCES.

KEY WORDS FOR TEACHER AND PUPIL.

EDITH L. WINN.

THERE are four S's that buzzed in my ear recently. They are Soundness, Sympathy, Sincerity, and Style. My pupils are thinking of them as necessary to future success. I think so, too. I would like to add three T's for the teacher. They are Talent, Tact, and Training.

PETTY JEALOUSY.

R. F. L.

A musician would object seriously to being classed with the narrow-minded, and yet this petty vice seems to be one point in the philosophy of some of its very weak. This brings to mind an incident which happened only last week.

While talking with a man whose every thought is law in one little world of music, I was greatly surprised to find a spirit of jealousy toward an artist of eminence, whose views, however, were not just like his own.

Mr. P's face darkened when the name of Dr. S. fell upon his ears, and he remarked: "Um—yes—Dr. S. does perform pretty well, considering his age, and how ancient his methods must be."

I happened to know of this Dr. S. that there was no "must" be in this case. The heads covered with white hair often come nearer being in touch with modern ideas than some of our overfond youths, and Dr. S. had such command of his instrument (in a very modern way, too) as would do credit to any performer.

The manner in which Mr. P. expressed himself was simply unfair to his brother-artist, who was really his superior. Now there would have been nothing surprising about this to me had I not known Mr. P. to be truly a musician who felt the real artistic significance of his calling. It seems wrong that this feeling should exist among people who are artists, in the true sense of the word.

We ought to pull the same way; we may, perhaps, each have our own kind of rope to pull with, but we should go together just the same, and peacefully, too, leaving the scrapping and jealousy for "fakes" and "world-beat" artists.

If we have an opinion, we have a right to express it. Emerson suggests to us that it is wise to have an idea, and, having it, stick to it honestly; but, he does not suggest that we endeavor to pull down another's glory to hoist up our own.

THE POWERS THAT HAPPEN TO BE.

FLORENCE M. KING.

TO REALIZE discouragement of effort let your musical intelligence strike against the hard wall of musical ignorance.

Who has not writhed under the egotism of the teacher to whom your price of one dollar per hour is exorbitant. In vain you recall to her the years of practice and the great expense of your preparation to furnish that hour's instruction. All teachers know something of the mother who believes in the efficacy of "changing teachers now and then." All argument against the injustice thus rendered a painstaking teacher and the detriment to the child's progress by constantly uprooting and replanting methods falls on deaf ears.

Objecting to the suggestion that you have a music subject to such alterations as may fit the individual case, you are reminded that you were employed to teach Alice Laura how to play, not what to play! The mother informs you that she knows "what is pretty and what she likes, and if you are not willing to teach Alice Laura McKinley's Grand March, you may as well quit."

Then, again, "Something must be done," says the society lady, "for Louise. Here she is, a young lady, without a single accomplishment. I should like her to have two or three 'showy' pieces that she could

dash off stylishly." She cannot see that "showy" pieces mean all manner of scales and arpeggios and trills and other trickery only to be accumulated in homeopathic doses.

Another mother puts her wants in this way: "Daisy is having her voice cultivated, but it is so hard to be dependent upon others for accompaniments. Could she not have a smattering? No technical exercises, you know, but just hints enough for her to be able to play her own accompaniments."

There is the pupil who does not care to study music; she only wants to play.

What teacher has not felt grateful to the mother who has intelligently shared responsibility with her? And who does not know discouragement through the mother who has "no time" or "seasons be bothered!" The one who lets Jennie forget her lesson hour, and has never had the patience to listen to Jennie's rendering of the new "piece" about which she is so eager.

We, pupil and teacher, are not of such small caliber, dear madames; we are trying to do a very serious and beautiful work. A little bit now and then, a little word of encouragement, and praise, and faith, we shall remove mountains.

PRECOCIOUS INTERPRETATION.

FLORENCE C. ACTON.

THESE sayings of a particularly imaginative little pupil in different lessons are characteristic: Upon one occasion she was learning a little selection entitled "The Lonely Rose," somewhat plaintive in style, and she spoke up quickly: "Here I think the little rose is crying," and again: "Here I think it is telling its adventures." Another little selection that ended on two quick staccato chords brought forth these words: "I always think it says 'amen' there."

Such a pupil is a constant source of inspiration and delight to the teacher. Time never lags and difficulties never present themselves.

NO EAR FOR MUSIC.

CLARA A. KORN.

WHAT shall be done with the pupil who has absolutely no ear for music? Shall we brand him forever as unmusical and give him up, or is there a remedy or antidote which will counteract this failing? Now, honestly, every teacher will find that a person with an accurate sense of sound hardly exists. Even cultivated musicians are not faultless in point of ear; so what can we expect of pupils? Notwithstanding this, we expect a reasonable conception of true or false tones in our pupils; but every now and then we encounter one who has no sense of correct sound at all.

I have one pupil now who is of this pattern. She has nimble fingers and fair intelligence; she can giggle rattle off the most difficult exercises (imitations included, of course); she plays all the scales magnificently, but, at the moment she attempts a fifty-note scale, or even a simple melody, she is lost. I have tried every simple, any feeling of hope I may have had, but she has not improved. She has been previously have had an immediately shattered. This young lady, prior to her coming to me, had studied for seven years with a man of national reputation, had taken up Chopin, Mendelssohn, etc., and had attempted Beethoven; but not one piece did she play with even approximate correctness, to say nothing of sentiment or musical understanding. At first, I laid all the blame on the teacher, and determined, however difficult the task, I would undo the wrong which this teacher had supposedly inflicted upon her.

I was not prepared for the enormity of the under-

It might be pardoned, in a small village where no piano teacher is to be found, for a piano teacher to give instruction in everything of a musical nature, from the band to vocal culture, but in a city where there are teachers who have taken the trouble to prepare themselves for intelligent work, it is little less than a palpable fraud for a piano teacher, in order to have his time occupied, to take pupils in singing, often ruining the voice and undermining the health of the innocent victim.

mode of playing it and mine, and have accomplished very little except to be met by a blank stare of astonishment and injured innocence.

I should be delighted could I chronicle that she played any other piece acceptably from my point of view, but the melancholy fact remains that she does not. It happens, at every lesson, that, before leaving me, she plays her pieces moderately well, in consequence of my incessant insistence; but by the time her next lesson arrives all has been forgotten, and she hammers away the same as ever—like a wood-chopper—undisturbed by false notes, false time, false rhythm. What shall be done?

"AS OTHERS SEE US."

AIMEE M. WOOD.

IT is often in the music studio that the teacher learns through the medium of the guileless *enfant terrible* of his own unconscious mannerisms and lapses. On the morning after a most successful recital a teacher at the close of a lesson remarked, as the child was passing out: "I saw your parents in the hall last evening." "Yes, sir," an instant's pause. "Papa said this morning he felt sorry for you, for it seemed such hard work; you scowled so all the time!"

A teacher who had a habit of shrugging his shoulders at times when conversing, and whose general air was somewhat apologetic, was startled by the query of a small pupil: "Is your real name Uriah?" "Certainly not!" answered the puzzled pedagogue. "But Marie—" a young lady sister—"told my mother just now that 'Uriah' had been her name."

"I am going to take lessons of Prof. M., after awhile. He was here yesterday, and told mother about his method; she said I wasn't to tell, though, and she says I'm not learning at all." Thus announced a child prior to the entrance of the parent, who smilingly said, after an interchange of platitudes concerning the weather, that "Willie had not been at all well, and, while they were sorry to interrupt his lessons when he seemed getting on so well, they felt it wise to let him rest entirely for a time."

"My other teacher always said 'Good morning,'" were the innocently-spoken words of a child who had been rather gruffly directed to take the place at the piano of a departing pupil. Something in the frank gentleness and uplifted blue eyes of the little one impressed the teacher with a sense of the contrast in his own manner. Others had merely criticised silently the fixed discourteous habits into which this teacher had allowed himself to drift unconsciously.

PIANO TEACHERS AS VOICE TRAINERS.

L. D.

SOME four months ago I heard a young man sing, who had a high range of light timbre. He squeezed his tones out, as I've heard, with a closed throat and a high larynx. I told him that he was in danger of ruining his voice, as well as his health, and I invited him to come to my studio and talk it over.

I did not know until three months later that he was at that time "taking lessons." He had been studying piano, with a good teacher, and, wishing to take up the study of singing, the piano teacher kindly consented to direct his study.

Not having prepared himself for this branch of the work, without a knowledge of the anatomy of the throat and the conditions necessary for correct tone-production, what was the result? The tone was not improved under his instruction, and the throat continued to grow worse.

It might be pardoned, in a small village where no piano teacher is to be found, for a piano teacher to give instruction in everything of a musical nature, from the band to vocal culture, but in a city where there are teachers who have taken the trouble to prepare themselves for intelligent work, it is little less than a palpable fraud for a piano teacher, in order to have his time occupied, to take pupils in singing, often ruining the voice and undermining the health of the innocent victim.



By W. S. B. MATHEWS.

"Will you suggest a quick method of procuring a quiet hand? My young beginners want to make more noise than their fingers are able to produce; hence it is hard to keep them from using arm-muscles. I do not find anything better than the slow trill—L. G. M."

Teach the four forms of two-finger exercise, the clinging legato, the arm-touches, the hand and finger elastic, and the light and frust. Then show them how to obtain more power by raising the finger preparatory to making the tone, and see to it that when finger-touches are in question you have pure finger-movements. Yet it is quite true that the best exercise for developing power of the fingers is the extreme finger elastic of the Mason system; and next to this the hand- and arm-touches, both of which demand from the finger a firm bracing in order to receive the blow. By teaching all the fundamental tone-productions you will the sooner secure quiet work with fingers alone. As for using the arm-muscles, you do that whenever you open and shut the fingers, the muscles operating these motions lying along the forearm.

Next to the fundamental tone-productions above mentioned, go on with the Mason arpeggios with accents. These are so easy to understand that a small child can do them with interest; and by playing the accents far apart (6, 9, 12) the accent will tend to become stronger, and by degrees, with care, you will find that the fingers gain in facility and power. The slow trill is good for quiet, but it is a very poor means of development. Quiet will come as soon as strength is gained—provided you do not permit the formation of bad habits.

"I have a pupil who has been taking your 'Standard Graded Course' of another teacher and now has come to me for instruction. She is now ready for Book IV, but has never been given anything of Mason's 'Touch and Technique,' nor anything aside from scales and a few pieces. I have never studied 'Touch and Technique' myself, but am not afraid to try it if there are sufficient hints given in the different books. Where shall I start her? Shall I give her your 'Studies in Phrasing'—M. E. C.?"

You ought to give the pupil the fundamental forms of the two-finger exercise, and the easiest way will be to take my paper, a copy of which I am mailing to you with this. It is merely an easy synopsis, additional to the directions in the book. Mainly work her in the arpeggios according to Mason's system—the diminished chord and derivatives. If you will play through the first six exercises in the arpeggio book, and then carry out No. 6 with transferred accents, like Nos. 2, 3, 4, and 5; and then carry out all of these in Chords II, III, IV, V, etc., you will have a variety of exercises aggregating for the chords of the C position no less than sixty. If the same chords be exercised in all varieties of measure (2, 3, 4, 6, 9, 12) and with one, two, three, and four notes to a beat, respectively, no less than 360 exercises will result. When the same things are done in reverse motion, a like number in addition will be formed; and in two-hand positions, as many more. Thus it is an easy matter to form anywhere from two to four thousand exercises from the arpeggio book, all of which are useful, and all interesting. Study this up and see how much you understand of it. When to the simple exercises above mentioned we add rotations, of four to seven or fifteen chords, with different rhythms—particularly 6, 9, and 12—still further additions are made. The general result of this practice, or so much of it as you find practicable in a few months at the rate of, say, twenty minutes a day, will be to make

the pupil's hand far more responsive and her hand far more intelligent.

In this connection I will say a word about what Mason calls the "Rhythmic Tables," appearing in exercises on the plan of No. 4 and No. 7 in this book. The object is to gain high speed and exact doubling from one kind of note to the next smaller. This practice is one of the most valuable features of Mason's system. Very few pianists (amateurs) double accurately. The eighth double the quarters somewhat, but the sixteenth rarely exactly double the eighth, and still less rarely do the thirty-seconds double the sixteenth. If these exercises are persevered in, the pupil gains an invaluable drill in rhythm and, which is of equal importance, the proper carriage of the hand for speed—something quite unlike the manner in which the hand is carried for slow playing. I do not speak here of position of hand, but weight of hand. In fast playing the hand is held light so that it skims over the keys.

Mason's No. 7 is not a logical exercise. He begins with two quavers, then takes triplets, six notes in measure, and changes this to nine; then he changes the measure, instead of going on from 6 to 12. A logical triplet table would be 6, 4, followed by triplets on these, or 2's, and then by triplets on 3's, or 2's. This is a very valuable form. To unite the factors 2 and 3, we might study 3, 4, then double 3 to 6, then double again to 12; or 3, 4, doubling in triplets to 9's and this by 2 again to 18's. Exercises of this kind strengthen the pupil's sense of rhythm remarkably and open up to him many elements in his pieces which he will better understand.

After thirty years' use of these exercises I am more than ever stupefied at the egregious apathy of the piano-teaching profession, which does not realize the relation of Mason's system to the mental and hand peculiarities of advanced piano-playing. Nothing in any degree like them has ever been offered by any one else; the ideas are original with Mason; yet they are merely devices such as every artist employs in his own practice—whether he uses these particular forms or not. Naturally there has been a marked improvement and a much wider use of these exercises during recent years, but it is still vastly below what it should be. If it were a question between these exercises and others doing the same mental and hand work, it would be different; but it is not. It is a question between these, which have the rudiments of musical art in them, and the usual stupid mechanical and meaningless exercises of the German piano teacher. And while I am about it I will say further that out of hundreds of piano pupils returned from all the leading German conservatories and private teachers, I have never heard any who play so well, so modern, so free, and so much like artists as those of Dr. Mason. Naturally he has many pupils who do not do him credit; so has every prominent teacher. Teachers do not manufacture talent. But his best pupils, such as Miss Buck, Miss Martha Walther, and others, play delightfully.

"What can I do for a pupil who is neglectful about signatures?"—W. M. S. R."

First find out whether it is a case of brain-lesion or carelessness. If the former, have her skull trepanned at some good hospital. If the latter, as most likely it is, teach her the scales harmonically, as shown in the "Primer of Music," by Dr. Mason and myself; have her write all the scales and the leading chords with proper signatures. Then she will eventually reach a point where her mind will grasp the idea.

"Will you please tell me how to teach four notes against three, as in the 'Rondo' of Beethoven, upon No. 11? I should like to understand more clearly the divisions of music into themes, periods, phrases, etc."

Cannot music be definitely analyzed just as literature is into paragraphs, clauses, sentences, etc.?"

"What do you think of kindergarten methods in music? Do you advise its use with little children preliminary to regular study?"—K. D. B."

To play four notes against three first notice which, the three or the four, is the natural group of the measure in which you find it. Having found this, play it in proper time. Then educate the other hand to perform its group of 3 or 4, the group not existing in the connection where you find it, in its proper rate of speed, so that it will occupy the exact fraction of measure. When you have secured this rate with the hand alone, play together, allowing the hand which has the natural group of the measure to play without the aid of the other. This is the only way. You cannot approach the time of 3 and 4 exactly at such and such periods against each other. Let not your right hand know what the left hand is doing—beyond the general rate of measure.

What you are asking about is musical form. The easiest book for your use is my "Primer of Musical Form" (there is some of it also in the first volume of "How to Understand Music," but the "Primer of Form" is better); then get the sonatas mentioned there under the head of motives, phrases, sections, and periods, in the Dittson edition by Lebert and Stark, and you will find all the form divisions indicated. By working with the primer and the music together you will master it with no very hard study.

If by kindergarten methods in music you mean methods of leading children to recognize musical elements, scale-phases, chord-effects, rhythms, etc., I believe it is to some extent, though I see no cause for hurrying. But if you mean the games for learning note-values, signatures, and other things in musical notation, when as yet the child has nothing for the notation to signify, it is not for me.

All that a child can sing gently, everything he can recognize of music in the songs he has sung, is to some pleasure, and worth while. But do not strain him, and do not seek to load up with a lot of mere signs which he can learn easily enough in a very few days, but rather wait until he has a good reason, reified, founded, for what I care whether the player has reached his mastery with ten hours' labor, or with a thousand, or with ten thousand.

As for cultivating your sight-reading ability, I advise you to do that, but not to fret about it. Play some music which is technically well within your grasp every day, and by unperceived degrees, as the grass grows, as the streams flow, as the morning comes, you will gain somewhat of this coveted power.

MAXIMS OF A SUCCESSFUL MAN.

The following rules for action have been selected from a list ascribed to Mr. C. P. Huntington, the multimillionaire, who died last month. While intended primarily for a young man in a business career, they are just as applicable to the young music teacher:

The great secret of success is laying by a net egg and adding to your little store—never spending more than you make.

A young man should command what he is worth, always keeping his eyes open to do better for himself.

No one can follow in the footsteps of another. He must work out his own destiny.

If you observe the rules of honesty, integrity, and economy and fear God, you have just as good a chance as any man that you be cited.

Never allow a social obligation to interfere with a business engagement.

Lots of sorrow has been caused by men meddling at a game regarding which they knew nothing with fellows who did.

Pride plays an enormous obstacle.

Never worry about to-morrow. To-day is the all important issue.

Don't watch the clock. The man who would probably never be missed by his employer.

"Where sympathy is lacking," said Mendelssohn, "correct judgment is also lacking." This should be kept in mind by teachers and critics. If the teacher is not in rapport with his pupil, he cannot be of much service to him. If the critic or casual listener is not in sympathy with the performance, his wit goes for nothing, and an unbiased opinion cannot be formed.



JOHN S. VAN CLEVE

C. C.—As to the balance between your two powers, viz., that of memorizing, which is great, and that of sight-reading, which is small,—you may not be aware of it, but you are really stating, or at least trenching upon, a great law of nature. There are many strange and wonderful things in nature, and nothing more marvelous than this law of compensation—of short-comings and privations, and her jealous and equally watchful way of getting even with us.

If we have some remarkably strong faculty, she is sure to plague us with some grievous, galling limitation. There seems to be something essentially antagonistic and mutually exclusive between the compensatory powers of quick apprehension and tenacious retention. Of course, there are some wonderful exceptions, among pianists, Liszt, among composers, Mozart and Mendelssohn, and other cases which might be added; but you may set it down as a general rule that these two things, reading and memorizing, are opposed to each other.

Which is the more valuable cannot be decided, except by each one for himself. For certain uses, the quick eye, and the alert, automatic fingers, which can snatch the musical page as the trained reader matches the page of the morning paper, are valuable, say, indispensible; but, again, for other artistic uses, of equal dignity and moment, speed of reading is utterly nugatory.

Thus, if I hear a wondrous and poetically uplifting performance of a Chopin "Polonaise," say, the one in E-flat, upon which I have a good piano, has struck, reeled, founded, what do I care whether the player has reached his mastery with ten hours' labor, or with a thousand, or with ten thousand.

As for cultivating your sight-reading ability, I advise you to do that, but not to fret about it. Play some music which is technically well within your grasp every day, and by unperceived degrees, as the grass grows, as the streams flow, as the morning comes, you will gain somewhat of this coveted power.

But I gather from the tone of your letter that you are one of those deeply musical and emotional persons who will excel in the more soulful and less technically dazzling forms of music. I advise you, however, always to learn rather to the memorizing than to the rapid reading of your music. After all, it is the music which we memorize and brood over which enters into our inmost souls and nourishes the better life just as it is the poetry, the Bible verses, the noble maxims which you know by heart that afford you literary culture and a cup of refreshing strength in the struggles of life's spiritual battles, rather than the entertaining summer novel or the sparkling newspaper.

As for your parents' enjoying music, but preferring lively to passive, vigorous to reflective music, that is not at all uncommon with the musically unenlightened or half-enlightened. Be patient with them, cultivate your own mind and heart according to an ideal, and lead them upward with you as far as you love, but never trust their tastes with contempt.

The most interesting remark in your letter is your statement that music of a deep kind stirs in you a vague, unsatisfied feeling. This is one of the very best evidences that you are the lucky possessor of a heart and mind really musical. It is the main purpose of all art to arouse this inner unrest, this discontent with the vulgar, the sordid, the commonplace, but if the art be wholesome, and the mind upon which it falls sound and normally balanced, the same art brings an untimely glow and beatitude of repose. If you have ever listened to a symphony of the great master, Beethoven, from beginning to end, with even semi-comprehension, you will know what I mean.

Your unrest is, much of it, also doubtless, due to your need of wider and deeper knowledge. And in view of this, and the fact that your parents love the art, I will answer your question whether you would do well to attend a city conservatory, with a strong triple affirmative. I have for your letter in all its parts that you are just the sort of metal to make a sound and useful musician out of.

As you ask for a list of pieces, I choose at random the following:

John, "Trotte of the Butterflies"; Chaminade, "Flatterre, or 'Scarl' Dance'; Godard, "Second Mazurka"; Rabinin, "Improvisation Mazurka"; Babinstein, "Melody in F"; Chopin, "Waltz," opus 64, No. 1; Moszkowski, "Momento Gioioso."

G. F.—First, as to the example in theory, or rather in harmonic progressions, which you submit to my criticism, I must say that your first three chords as you have distributed them contain three instances of that "E-flat minor" of the theory student, the parallel octave. These ill-judged intervals lie between the bass and the alto. Second, as to writing the fifth instead of the doubled third it would be all right, even better than the third, but by using the third, a better melody is secured. Thirdly, the remark which you give has no perceptible bearing upon the case in point.

Your other questions are of a totally different kind. As touching the analysis of compositions such as the one which you cite, "The Flatterre," by Chaminade, there are three separate and distinct things to do, viz.: to determine what chords are there, underlying the superstructure, and just how long they endure; second, what are the relations of the melody to this harmonic structure; and, third, what is the rhythmic anatomy, or articulation of the work.

In all such primary analysis it is well to eliminate carefully from consideration all the ornaments. Under this head include the trill, the turn, the mordent, the flourish, or cluster of rapid notes, taken without regular or definite mathematical value, such as are of constant occurrence in the music of Chopin. The consideration of ornamental detail is a separate study of itself.

You say that expression depends upon structure, but this is a rather vague, even dangerous aphorism. Rather say that phrasing so depends, and that you are wholly right; but expressiveness of interpretation is something much more comprehensive than that.

You ask why you should observe the marks of expression taught you by your teacher when those marks are not there. This is one of the great things about music; that much of the expression must be divined, and cannot be put down in crude, positive black and white. Indeed, it is to get this unwritten expression that we need a teacher.

You have probably heard that the renowned pianist and director, Dr. Hans von Bülow, wrote in many of the classic orchestral scores, and that is just what the pianist must do on a smaller scale. As for the matter of rhythmical and climactic accents of which you speak, it is excellent that you know of them. Never lose sight of it, for accent is one of the piano's greatest facilities and cardinal beauties of the piano. Never forget that our dear pianoforte, while a wonderful instrument, worthy of all respect and admiration for its own peculiar, unique, and inimitable beauty, may justly claim also the glory of being the most effective and serviceable substitute for the orchestra yet devised.

M. T. S.—The first point of your letter, viz., the question as to the relative merits of the two rival teachers in your little city, one of whom has strength and dash, affecting loud, robust music, while the other leans decidedly toward sweet, tuneful, and melodious music, can never be either settled or ended, as the difference strikes down to the very darkest subcell of the mind and of elemental human nature. The reason you one prefers the one or the other is that species of music is partly physical and partly spir-

itual. We do not willingly play that which gives us a painful degree of muscular effort, neither do we attempt that which fails to stir our innermost personality, unless some extraneous motive, such as ambition, operates upon us. Both professors are right, and each may be equal to the other in the sum of his worth. As a student, you should try both kinds and endeavor to secure balance between the two. The real question is not what school, but how good is that school.

As for your next question as to the effect of Chopin's music upon the player's style, it is a rather large question. Indeed, too large for suitable treatment here, but since you have evidently approached the great Franco-Polish master from the lyric side, I must remind you that there is a large amount of Chopin's music which is manly in the extreme, and develops great strength of technique, and nobility of style.

D. L.—Your question as to the relative musical value of Eastern and Western cities, in the United States, seems rather to lean over into that forbidden field of controversy which it is the policy of THE ETUDE to eschew. However, a word of helpful advice may perhaps be given without trenching upon dangerous ground.

In general, it is undoubtedly true that the Eastern cities are more advanced in musical feeling and enthusiasm than the Western ones, for the very simple reason that they are older and richer, and art is always the flower of leisure, and leisure is the last bloom of accumulated superfluity of wealth. But while this is true, just as it is true that the Eastern cities of America are not, upon the whole, equal to the great cities of Europe, it is true in the case to some extent, that the Eastern cities are more advanced in musical feeling and enthusiasm than the Western ones, for the very simple reason that they are older and richer, and art is always the flower of leisure, and leisure is the last bloom of accumulated superfluity of wealth. 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Violin Department.

Conducted by
GEORGE LEHMANN.

REGARDING
PROGRESS.

For our more serious students season of serious work and grave responsibility, combined with numerous musical pleasures. It is a time of the year when the memory is keenly responsive for past neglect of duty, when the student's affection for his fiddle is most lavishly demonstrated; when he whispers to his first-beloved the most solemn vows of unalterable attachment; when the mistakes that have been made, and the penalties that have been paid, anguish the mind and compel a thousand resolutions of betterment and reform.

Yes, September is the month when the student, in solemn self-communion, consoles himself with the thought that this year, at least, the winter months will prove neither barren nor disheartening; that actual progress will be made from week to week; that the fragrant spring will shower upon him her sweetest, choicest blossoms.

Sincerely do we hope that regrets and disappointments may be few next spring. With equal sincerity do we wish to impress upon our students their great need of learning what true progress really means—of learning to differentiate between the glaze of superficiality, and sterling, healthy growth.

Among the many allurement to the average student, not one is more precious, more deadly to actual progress, than the mass of attractive instrumental literature which seduces him from vital requirements. He yearns to grasp what lies outstretched before him, seemingly within easy reach; and, with sorrow be it said, too often his teacher encourages him in this sickly striving, even to the point of musical and instrumental suicide.

Progress does not mean a scampering through innumerable studies. It is not indicated by the number of difficult pieces that have been gormandized, but not digested. True progress is dependent upon a process which commonly denotes and disheartens because of its apparent slowness. In reality, this process is a rapid one, having the incalculable advantage of being also the surest one. It consists of tenacity, of patient toiling with the thousand and one trials of musical and instrumental difficulties—in short, it means intense, intelligent work, directed by courage and instability.

Like true work in anything, progress is not appreciable to the unobservant mind. Its evidence should not be sought in a prodigious consumption of notes. Ungovernable voracity usually results in an acute form of musical indigestion.

This view of progress, unfortunately, is not clearly understood by the pupil who has set his heart on playing Paganini's "Caprice" after two or more years of desultory study. He lacks the courage calmly to dissect his work, to apply the knife of criticism with surgical precision, to train his mind to regard concerts with indifference, to take hold of cold, dry technical facts and mold them into something beautiful and artistic.

Then, again, not every player is capable of recognizing the minute links in the endless chain of progress. The vague ideas prevail in the student-world respecting the manifestations of artistic development; and often a painstaking pupil is disheartened at a time when there is much reason for rejoicing and encouragement.

Extreme conscientiousness and fortitude are requisite virtues in the struggle for exceptional ability; and the strength of these virtues is generally proportionate

to the pupil's musical endowments. At least, the more gifted ones apply the lash of self-criticism unsparingly. Each day they endeavor to diminish the great distance which separates their work from artistic excellence, thus creating for themselves higher standards, and intensifying their perception of what is beautiful.

On the other hand, those of meagre capacity and a low order of talent are constantly clinging from just and accurate self-measurement. Perhaps they are not always pleased with what they have attained, but they have the weakness to stop at mediocre performance. They foolishly imagine that others will not perceive their incompetencies, and that Time, the great and merciful rectifier, will generously smooth their musical wrinkles.

No artist, however great, has discovered a royal road to success. On the contrary, all artists have encountered huge obstacles in the rugged path of art-abilities that yield only to intelligent, courageous, and persistent effort. Without rigid discipline and countless sacrifices, it is well-nigh impossible to achieve what is worthy of respect and admiration. And whoever hopes to gain merited distinction by a road that is short and free from toil and pain is doomed to bitter and inevitable disappointment.

TO THE carelessness of composers who write for the SOME MUSICAL SIGNS AND TERMS. violin may be attributed much of the confusion caused by some of the signs employed in bowing. While it is easily possible, in some instances, to follow upon our present system of indicating the character of stroke desired by our students, the difficulty of comprehending the various signs is materially increased by the indifference with which this subject is treated even by our violin-composers. It requires but few illustrations to enable the novice more accurately to distinguish between the finer shades of meaning which frequently, but inadequately, one sign may be employed to convey.

Ordinarily, the above bowing should be, and is, regarded as the *staccato* stroke, the notes being firmly detached in one bow. But the sign is used quite arbitrarily, and often incorrectly; for, occurring in an *adagio*, it is, with rare exceptions, intended to be of a different character than when it is employed in a vigorous or energetic movement. In the former, it might—indeed, in all probability would—be intended to mean



It will thus be seen that experience and musical intelligence are required correctly to determine the composer's intention.

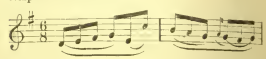
Again, the very same *staccato* sign is utilized when it is obviously intended to mean a light, bounding stroke; that is, the so-called *saltato*. But the decision rests with the musicianship of the player; and he must be guided in his decision wholly by musical content and the peculiar character of the figure to which the *staccato* sign is applied. The same sign is not employed to indicate *ricochet* bowing; but here the player can usually (though not always) depend upon the assistance of the word "*ricochet*," more especially if the composition is the work of a practical violinist.

When the *staccato* sign is used without the slur,

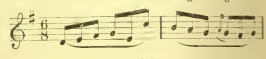


it may mean either a firm stroke or the light and brilliant hoving termed *spiccato*. Its significance is best determined by the tempo and character of the figure, but the arbitrariness of the sign is apt to mislead even the experienced player when the character of the figure does not clearly point to the desirability of the one or the other stroke.

Similar confusion has resulted from the careless or unintelligent usage of the slur. When only one slur is used, no misapprehension can possibly arise. But figures, but the arbitrariness of the sign is apt to mislead even the experienced player when the character of the figure does not clearly point to the desirability of the one or the other stroke.



Here the inner slur clearly indicates the grouping of the figures with respect to their separation one from the other; but, since there is little or nothing in the character and rhythm of the phrase to show that such special grouping is either desirable or imperative, the intelligent musician naturally hesitates in choosing between the above and the following bowing:



A WORD ABOUT STRINGS.

THIS selection of strings is a question which now, even more than formerly, is regarded in much the same light as the selection of a teacher for the beginner. The opinion prevails that almost any kind of string will "answer the purpose," and that it is a useless expenditure of money to buy the high-priced strings of Italy. Ever since the introduction of the high tariff, which has so materially increased the cost of strings in this country, the temptation—especially to the beginner—to purchase the inexpensive productions of Germany and the United States is as great as it is easily appreciated. The fact remains, however, that such economy is, to say the least, an injudicious one; and so far as it concerns advanced players, it often proves decidedly detrimental to their instrumental progress and their general musical interests.

The wide-spread preference for the strings of Padua and Rome is not the result of prejudice or vogue. If extreme conscientiousness in their manufacture is left entirely out of the question, these strings still have the significant advantage of being made under climatic conditions strongly favorable to success—conditions which neither we nor the Germans can bring to the assistance of such an industry. Similar climatic advantages may be found to exist in some portions of the United States; but we cannot wrest from nature that which she has lavished on Italy, but denied to other lands.

The practical advantages of a fine Italian string are obvious to all experienced violinists. While the Italian makers do not profess to attain perfection in their work, a large percentage, nevertheless, of the strings with which the best manufacturers of Padua and Rome supply the world yearly are found to be of superior quality, and a considerable percentage vibrate as evenly and perfectly as any human being is justified in expecting from mortal sheep's converted intestines. Then, again, the Italian strings (unlike those of German manufacture) are exceedingly pliant, and a test of durability, they might easily plant. In the respect Mark-neukirchen brand, but when used at the season they render excellent service also from the stand-point of durability.

The "prepared" string cannot be warmly recommended despite the advantage it appears to possess in the minds of all those players who are averse to troubling themselves with the selection of perfect strings. The present process of "preparing" a string is such that both quality and character are necessarily

sacrificed to perfect vibration. This, in itself, seems sufficiently condemning; but in addition to the "prepared" string's this loss and abjecting propensities, its powers of endurance are not to be relied upon. For the public performer, the "prepared" string is a dangerous experiment.

In placing German and American strings among comparatively inferior manufactures it must not be presumed that it is our purpose entirely to discourage their use, or that I fail to recognize such merit as they actually possess. The point I wish to make is that the best Italian strings are infinitely better than those produced by other countries; and that their usage, alike by inexperienced and advanced players, is a greater aid to purity of tone and perfect intonation than is ordinarily believed.

PHRASING. When the general scheme of this department was briefly outlined, some months ago, my readers were told that phrasing would be dealt with in detail, and that an effort would be made to elucidate its principles and practically demonstrate its uses. Since then, various correspondents have urgently requested me to "explain phrasing," but for various reasons I have been unable more promptly to gratify their wish.

A clear knowledge of phrasing does not come to the average, normally constituted musician, like the sudden and rapid onslaught of an avalanche. It is not the acquirement of a day or a month or a year; nor can even the most musically gifted hope to phrase correctly and beautifully without that special knowledge required by the art and rewarded by patient industry.

Phrasing is such a serious branch of music-study, and is, withal, so greatly influenced by endless and ever-changing conditions, that nothing less pretentious than a volume specially devoted to its intricacies could possibly do it justice. But in this, as in all other subjects related to violin-playing, it is not my purpose to weary my readers with a long treatise, uninterruptedly setting forth my own views and the opinions of other musicians. Such a plan would hardly prove welcome to the many, though it might win sympathetic approval from the few.

On the other hand, it must not be imagined that a brief and rapid survey of any question touched upon in these columns is intended to be a final word. The same questions, with new phases, will be constantly arising, and these new phases will naturally suggest some point untouched in previous reflections.

Our first venture on the subject of phrasing is intended to be purely of an introductory nature. For the benefit of those readers (and there are many) who have only a vague idea of the significance of the word, we will first try to define, in general terms, the true position of phrasing in the art and grammar of music.

All consistent musical utterance has a more or less definite plan of construction. Like the sentences of most other languages, a musical sentence has its distinctly recognizable form, its subject, its predicate, its object,—so to speak. That we do not enter into such detailed grammatical dissection of a musical sentence as our language surgeons in general seem to delight in is easily understood when the nature of our immaterial art is taken into consideration. It should always be remembered that music is born of that which is so convenient for us to designate as musical feeling. Though its best, its most perfect expression is dependent upon the refining process of intellectual force, the actual birth of a musical idea is rarely, if ever, assisted by purely intellectual means.

Music's first and most direct appeal is to our sense of sound, primarily captivating or repelling as it is in accordance with the thoughts it awakens, but rather in agreement with its effect on our musical and emotional natures. Though imbued with distinct, national characteristics of thought and feeling, and the universality of music brings it within the comprehension of all intelligent, civilized people. Whatever may be argued against the idea of music's universality

THE CREMONESE MASTERS AND
THEIR ART.

BY GEORGE LEHMANN.

II.

The Guarnerius family possessed all the elements of greatness. Its earliest traceable member was Andreas Guarnerius, who was born about the year 1626. Both in model and workmanship, all of his instruments bear the influence of the master—Stefano Antonio. His varnish is excellent in quality, but its application was frequently unskillful.

His son, Petrus, compounded a varnish of superior beauty, and many consider it quite the equal of that of the best Cremonese masters. In point of intonation, the tone of his fiddles is not inferior to their varnish; but his instruments lack Stradivari's classical and sympathetic quality. Joseph Guarnerius, the brother of Petrus, was unquestionably talented; yet he made no special effort to outrank his predecessors.

The greatest maker bearing the name Guarnerius was the Joseph, called "del Gesù." He was the only formidable rival of Antonio Stradivari. Indeed, some of his instruments equal, both in quality and volume of tone, the very best that Stradivari made. It is known that he was born in Cremona, October 16, 1687; but, aside from this meagre information, it seems impossible to gather any interesting details



ANTONIO STRADIVARI.

bearing on his life, or to learn where he acquired his art or exercised his profession.

Some players prefer the del Gesù fiddles to those made by Stradivari; but the greater variety of tone of which the latter's instruments are capable is unquestionable proof of their superiority. The "F holes" of all the del Gesù instruments are strikingly executed. They suggest the early type of "F holes," and have something of the Gothic in their character. Guarnerius chose wood of the finest quality, of a grain uncommonly broad. As to his varnish, his best specimens were never surpassed by any Cremonese master.

It seems that the life of Guarnerius was neither a happy nor fortunate one; and that his misfortunes extended even to his fiddles is evidenced by many authentic accounts of their destruction. A plausible story is told by a lover of violins who accidentally ran across the magnificent del Gesù fiddle. The instrument was owned by two brothers—impoverished villagers—who had no idea of its worth, and, for years, had left it hanging on a nail in their comfortable old kitchen. The narrator paid many visits to these brothers, but, while the collector's meaning never betrayed the real object of his friendships. Fearing, however, that accident might rob him of a treasure on whose possession he had set his heart, he determined, one evening, no longer to postpone the attempt to purchase this instrument. After some general and uninteresting conversation, he cautiously began to look about the old kitchen, but could see the fiddle nowhere. Thoroughly alarmed, yet endeavoring not to evince particular in-

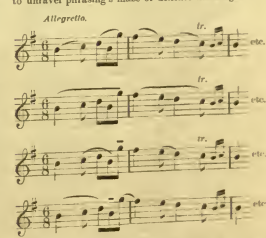
(an argument that would destroy this idea simply because appreciation of all musical creations is largely influenced by existent conditions)—whatever effort may be made to circumscribe its sphere of influence, the fact remains that a beautiful musical thought—wherever and by whomsoever it may have been created—impresses itself upon musical people most remote from it both in period and in place. That between different ages and different countries there can be no chaotic agreement as to the higher worth of a musical creation hardly affects the question of whether music is or is not a universal language.

Of this universal language, phrasing forms an essential part. It either veils or clarifies the meaning of every utterance, according to correct or incorrect application of its principles; it imbues a musical sentence with charm, strength, and dignity, or renders obscure, and even meaningless, the brightest and clearest musical thought, in accordance with the intelligent or unintelligent, precise or slovenly, manner of its presentation by both composer and player. It is so closely allied to the very essence of musical thought, that at no time is it separable from, or unimportant to, lucid musical expression.

For the violinist, it assumes chiefly the distinguishable form of a variety of bowings which either connect or separate, divide or subdivide, the various parts of musical speech. But it must not be presumed that its manifestations are limited to such bowings, however numerous or skillful may be their application; for united with this inherent and transparent form of phrasing is one which, strongly suggestive as it usually is to the enlightened musical mind, rarely points the way to intelligent comprehension by the inexperienced or unintelligent.

This subtler form manifests itself in the grouping of figures, the succession of ideas, the logical connection between the various members of a musical sentence—in fact, it is composed of the natural elements of musical expression, and characterized by the individuality of the composer and the player. Often it is not of sufficient tangibility to render possible a precise or immediate decision as to its significance. Often it causes perplexity because of the actual, or apparent, possibility of two or more varying conceptions, each violating neither musical principles nor the composer's peculiar intentions.

This is the more delicate phase of phrasing. It is that branch of the art which, unaided by long and earnest study, remains enigmatical to the average player. Without attempting, at the present time, a minute analysis of the subject, I wish to present several practical illustrations of phrasing, and hope that even so slender a thread of light will prove an encouraging ray to all those who have yet made no attempt to unravel phrasing's maze of delicate meanings:



In all probability, the phrasing in the first two illustrations will seem, even to the least experienced, most obvious and natural; while the pupil, more or less logical and self-regulative, namely third and fourth will at once seem repulsive, unnatural, and inconsistent. Here, the grouping of the notes is strongly suggestive of appropriate phrasing; and though the first and second may admit of being explained, the third and fourth would greatly offend almost any musical mind.

terest or concern, he said: "And what has become of the old fiddle?"

"Well," said one of the brothers, "nobody ever played on it, so one might we lighted the fire with it."

The list of capable fiddle-makers who learned their art in Cremona is so long a one that here we can consider only those of uncommon excellence or superlative merit. Among the latter was Carlo Bergoni, a pupil of Stradivari during the most successful period of that artist's long career. Bergoni's workmanship closely resembles that of Stradivari and Nicholas Amati. Though his instruments were sometimes small, he invariably chose the so-called grand pattern. His varnish was always rich in quality, and very fine in color.

Many of my readers have doubtless seen the picture of a venerable man with long, white beard, holding in his hand a fiddle on which he has dreamily fixed his gaze. While the picture does not pretend to be a truthful representation of the man, it is intended to show the greatest Cremonese master in his workshop, surrounded by his fiddles. In many respects, Antonio Stradivari was one of the most remarkable men in the history of art. We find him, early in life, in the workshop of Nicholas Amati, little dreaming that his genius was destined to bewilder the musical and scientific world of a future century. Think of the marvelous vitality of this man—the personal glow of his artist-soul—the undimmed faculties which, at the age of ninety, still enabled him to create those matchless instruments. Stradivari must have worked for his art with a love and passion such as few men feel or even understand. That he was misunderstood by his contemporaries and townspeople is unquestionable. He was quite generally regarded as a misanthropic miser; and when the poor and ignorant folk alluded to a man as being "rich as Stradivari," they intended to imply that he was miserably poor in money wealth. It only attests that Stradivari should have acquired moderate wealth. His whole life was centered in his art, he labored incessantly, and for luxuries he had neither time nor thought. Even in his own day the popularity of his instruments resulted in a patronage seemingly wide. The wealth and aristocracy of England manifested great appreciation of his fiddles; and he sent many a quartet of instruments across the channel, some by special order, others merely on speculation. It is a matter of history, however, that many of the latter were returned to him, because the price he asked for the violins—twenty dollars each—was pronounced exorbitant. (Nowadays, a well-preserved fiddle of Stradivari's last period can easily be disposed of for five thousand dollars, and during the past few years several good specimens have been eagerly purchased at prices ranging between five thousand and ten thousand dollars.)

Stradivari's instruments clearly evidence three distinct periods in their maker's artistic career. By the first period may be understood those years that were spent in Nicholas Amati's shop, and all other years preceding 1690. The instruments of this period are not of the robust and original character which we expect to find in Stradivari's workmanship. Here the influence of his teacher is very strong. The outlines are tender rather than forceful, the arching is somewhat high, the tone has not yet attained great depth, though it is noble and sympathetic.

The second period began about 1690, and terminated in 1700. During these ten years Stradivari experimented with a model which is now termed the "long Strad." He added half an inch to the length of the instrument, thus giving the entire body a length of fourteen inches and a half. But the experiment proved unsatisfactory, and the long model was abandoned and never re-adapted. This long model was the bridge of Stradivari's destiny. When he had crossed this bridge, all doubts were settled forever.

The "grand" model marked the return to a shorter measurement of body and the abandonment of all high arching. Many of the instruments of this period are reminiscent of Stradivari's earlier work; but it is obvious that he strove to make his "grand" model a monument of strength and dignity.

At an age which few men attain, this Colossus was carving those magnificent scrolls whose beauty and symmetry have since been the admiration of the whole civilized world. And when Stradivari was led to rest—victorious—And when Stradivari was led to rest—in 1737, at the age of ninety-three—the glorious light of Cremonese art began to flicker, and soon was dead.

THE COUNTRY MUSIC TEACHER.

BY THALEON BLAKE.

CONDITIONS and practices are so vastly different in the rural districts from what obtains in the cities that it is hard at first sight to believe that the teacher at the extremes are workers in the same vineyard, but each in his own way and sphere. Think of country teachers having studios, where every modern mechanical appliance for the development of technique may be found, where their pupils come to receive lessons, paying \$2.00 to \$3.00 a month for the 20 or 30 minutes allotted them! Or of teachers in New York City, for instance, keeping a horse and "buggy" wherewith to visit their pupils, giving lessons of one hour or more at fifty cents (maybe twenty-five), traveling over a territory as large as Manhattan Island in two or three days, the next well known thing, finding the week's work over in New Jersey, through all kinds of weather, rain or shine, through all extremes of temperature, from the sickening heat of dog-days to the zero-weather of midwinter, over dirt roads usually cut up by heavy wagons, knowing nothing of the mysteries of claviers, techniques, or other muscle-developers from personal use (perhaps never saw one) and you get a faint idea of the contrast. The extremes of the profession know nothing whatever of each other unless they have taken special pains to investigate for themselves.

All praise is due the country teachers, the true heroes and heroines of music,—art missionaries,—carrying love for sweet concord under many difficulties, with meager reward, along the frontiers, among the mountains, over the plains, in the new settlements and backwoods. The wealth and villages away from the main paths of human activities, administering to the natural cravings for the enchanting art, which is not a monopoly of any class or locality. They are doing good work, often arduous, and as well as circumstances permit.

What urban worker would give up the multitudinous advantages of his city home, no matter how many his toils, and go out and labor in the humble sphere of the country teacher, with its actual hardships and lack of inspiration? Talk about art atmosphere! There is infinitely greater gulf between our frontiers and our metropolis than between the latter and the most musical continental city. Yet, many of the older teachers would not change the field of their labors from the country to the city if they could. There is, in the freshness of the country, the freshness of nature, the glad association with simple, honest, confiding people, many opportunities for pleasant work which have a positive, restful, charm to the observer from the city, accustomed to a life highly conventional and artificial, and a population usually cold, suspicious, and mercenary.

The elder type is fast becoming a rarity. With the past they will go the traditions and the spirit of a protest they won't have a parallel among the musicians of any part of the world. An interesting book of romance might be collected in the by-paths of the musical world, the lives of these ancient pioneers. But all of the country teachers are not middle-aged or old; indeed, the majority of them are young people. Many are natives to the region where they teach, and have had the advantage of a year or two of musical training in the nearest large town or city. Some are graduates of the normal schools, and fill places of usefulness all the better because of the extraordinary experiences of their early careers. Quite a number of our prominent educators were born in

the country, and gave their first lessons to neighbors, children.

No teacher should ever get to the trouble of excusing work done in a limited field or with few opportunities, under the idea that some one might consider it ridiculously insignificant. Spheres of usefulness are limited in size sometimes, but never in chances of doing good, thorough work, and such chances fully utilized makes any work creditable. Some one has to do it, and the better it is done, the better for teachers everywhere.

What is a collection of farms-to-day may be the thriving center of organized industry to-morrow; and who shall say how much good and far-reaching influence may be done by a faithful teacher conscientiously performed by a faithful teacher whose daily life was passed in unrelenting efforts to spread among the people some knowledge of the beauties of the most beautiful art known?

THE VALUE OF THE CONCRETE IN TEACHING.

BY A. J. JOHNSON.

IT is the concrete that appeals to children, and we must bear this in mind in all our teaching. If they look upon their lessons as merely so many pages of printed notes, which they are to learn to execute correctly, they will do their work but perfunctorily at best.

We must try to make them feel that the music has a meaning; that it is the expression in musical form of the thoughts and emotions of the composer, as literature is the author's expression of himself.

Try to make the pupil bring out the composer's idea, and show him that it is capable of as many false constructions as any sentence in the reading book, if the punctuation is disregarded or the accent thrown on the wrong word. Take some paragraph as a companion piece to the musical passage you are considering, and illustrate with it.

An aid to awakening the child's interest in the significance of the music is to arouse an interest in the man who wrote it. Make him, if possible, a real personality. Make his life more than a record of dates. Fill it with personal detail and anecdote. The lives of our great composers are far from commonplace. Almost every one is full of romance. Consider the lives of Beethoven, Mozart, Haydn, Schubert, Chopin, Mendelssohn, Wagner, and many another. The career of each one is as interesting as a novel.

Tell the children of the privations of Mozart's life; how he constantly strove to obtain tonics, that between Schubert, who was so poor that he had to sell his songs for a few pence apiece. Contrast the lot of these men with those more highly favored, like Mendelssohn, who had every gift of fortune, and let them learn the lesson that genius rises superior to circumstances.

It is a good plan for the pupil to have a blank-book in which to note important points, and it adds very much to the interest if the notes are prefaced by a picture of the composer whose life is being studied.

In these days of illustrations it is not so difficult to procure from the magazines of everything and everything, and many pictures can be obtained in this way without going to the expense of buying photographs. If the pupil makes copious notes, he will find his book interesting as life.

Of course, the teacher has not the time to conduct any exhaustive study in this line, but if he can arouse a real interest in his subject, he sows seed which shall bring forth fruit.

The moment a teacher loses his self-control in the presence of a pupil, that moment he loses the respect of that pupil; and, when that is gone, all influence he may have had over him is also gone.—A. P. WYMAN.

ON THE VALUE OF THE STUDY OF INSTRUMENTATION TO THE PIANIST.

BY E. R. KROGER.

By the term "instrumentation" is meant the knowledge of the various resources of the orchestra. The student of a particular instrument is very apt to become so interested in it that he is liable to be overlooked. For instance, comparatively few amateur (and, indeed, professional, also) pianists are to be seen at chamber-music recitals. Let a well-known piano virtuoso perform, and behold! the piano chairs are soon to be filled with singers, soloists, and chorists at the expense of piano, chamber, and orchestral concerts. In the line of study, every serious student should acquire some knowledge of form, harmony, counterpoint, the history of music, etc. And yet an instructor of piano-playing or singing will tell you that the number of his pupils studying theoretical branches is comparatively small.

It is difficult to understand why there is so much superficiality in musical education in this country, where there are so many really good teachers, but it seems to arise largely from a desire on the part of the student to "make a show" as soon as possible. Young ladies of ability wish to appear before music clubs when they are by no means "fully fledged," and young men announce piano-recitals with programs ranging from Bach to Liszt when they are but half-principals. The principal feature to admire in their performances is a uniform amount of finger dexterity.

Of musicianship, there is none,—unless there be a reflection of the ideas of some well-known instructor. If the average piano student is thus deficient in knowledge of harmony, counterpoint, and composition, he is even more so as concerns instrumentation. And, yet, unless he is born with a great feeling for "tone-color," he can profit greatly by a thorough study of orchestral instruments and their resources. Such a knowledge will cause him to realize his playing with the richness of nuances which otherwise he would never employ.

If merely to play notes were the Paragon of a pianoforte performance, the pianola would do so well that human competition with the machine would seem weak and ineffective. But the many varieties of touch and dynamic shading, and the effects produced by the proper use of the pedals cannot be obtained on any machine. There the human being is essential. Therefore, to invest his performance with the utmost interest, and to avoid letting it lapse into monotony, he must constantly strive to obtain tonal variety.

The study of instrumentation will greatly aid him here. In certain passages the influence of the broad singing quality of the violin, or the crisp staccato of the same instruments can cause him to try to obtain something of the same effects on the piano, the melancholy of the violin, the sonority of the cello, the gruff tone of the basses, the crystal clarity of the flute, the limpidity of the clarinet, the pungency of the oboe and bassoon, the brilliant fanfare of the trumpets, the solemnity and majesty of the quartet of trombones and tuba, the veiled beauty of the horns,—all can be kept in the mind of the player and can have a great influence upon his interpretation. Even the kettle-drums, long and short drums, and harp can be imitated to a certain extent.

That instrumentation has influenced some of the greatest composers is proved by the common belief that Beethoven and Schumann thought orchestrally when they wrote for the piano, and everyone knows that Liszt almost turned the piano into an orchestra. Indeed, it is said that of all great composers for the piano, Chopin was the only one who consistently wrote in a pure piano style. Many of his piano pieces have been transcribed for orchestra with great success. Merely to cite an illustration—Berlioz's arrangement of Weber's "Invitation to the Dance" is considered one of the most effective small orchestral pieces in existence.

Now, in order to develop this sense of tone-color to

the greatest extent, it will be necessary for the student to take up a course of instrumentation in order to know the character and capacity of each individual instrument in the orchestra, and then not only to study scores, but also to do some transcribing of piano pieces for orchestra. This will not be so difficult as it appears at first, for let his imagination become excited, and give him a fair acquaintance with the different instruments, it may be predicted with certainty that an acceptable result will ensue.

To mention a few examples, let us first take a portion of the last movement (preludio) of Beethoven's "Sonata in F minor," opus 2, No. 1. The first three chords may be given to the wood wind band, above a rapid figure allotted to the violin and 'cello. The next three chords will be played by the violins. The repetitions of the first two measures in measures 3 and 4 will be treated as at first. In measure 8 the melody can be taken by a solo clarinet. In measure 9 the first violin can take the melody. In measure 12 the melody in the left hand will be suited to the violincello, while the upper strings may play the rapid accompaniment.

Let us now take the large of the next sonata, opus 2, No. 2. The first measure opens with the strings quartet, the violincello playing the low notes pizzicato. In the eighth measure the clarinet assumes the new theme,—accompaniment by the second violins and violas. Many charming effects can be introduced in the following measures, especially where the climax is worked up in measures 17 and 18. Later on, when the D-minor episode appears, the full orchestra will be essential.

Take the finale of the "Cmajor Sonata," opus 2, No. 3. A delicate staccato theme with which it opens will sound most charmingly if given to two flutes and a clarinet. When the figure-work begins it will be found to be very acceptable to the violins. This entire movement will make a most brilliant effect if scored for orchestra.

Now, we will look briefly at the opening of Schubert's lovely "Sonata in A minor," opus 42. The first theme will be rendered by the first oboe and first bassoon. The sequence of this theme will be treated likewise, and then followed by strings. The alternate E's will be played by the horns, the strings coming in the twelfth measure. The alternate E's later on taken up by a horn and a clarinet, the strings and the full orchestra following in order.

A good example for orchestral arrangement is the andante which precedes Mendelssohn's "Rondo Capriccioso."

The first four measures, which are a kind of prelude, may be played by the strings. Then comes the principal melody, which is delightfully suited to the first clarinet. In measure 9 the run may be divided between the clarinet and the first flute. In measure 12 the little questioning phrase may be played by the first violin, and the full orchestra follows in the following measure. In the fifth measure the E's in the left hand may be given to the horns, while the violin plays the figure above. In measures 18 and 19 the full orchestra is employed. The solo clarinet again appears at the end of the twenty-second measure, with figure-work below, divided between the violins and violincello. The strings, playing *arpeggio*, close the andante in a series of ascending instruments.

In concluding part, fine effects of light and shade can be had by judicious treatment of the strings, wood winds, and horns.

The above examples are merely selected to give the student an idea of the orchestral possibilities of even the most familiar piano compositions. Now, the writer cannot fail to be understood that he recommends an orchestral transcription to be made of every piece which is studied. "Now does he think that every piano piece is so simple that it can be transcribed for the piano contained material for such transcription. But the point he wishes to make is that by a thorough study of instrumentation the player's "color-scheme" will be greatly extended, and that he will be able to create much more interest in his performance than he will without such study. His range of differ-

ent kinds of touch will be increased; his feeling for new contrasts and for effects of light and shade will be intensified, and his use of the pedals will be much improved.

He will also find a knowledge of the orchestra to be valuable to him when he takes up the study of the great piano concertos, and his performance of them will be a far more intelligent and full better with such knowledge than without it.

THE THINKING ART.

THOMAS B. REED, ex-Speaker of the National House of Representatives, wrote a very interesting paper for a Philadelphia weekly, in which he said: "When we have to think out ways of doing things, things come hard."

The value of thinking to musicians cannot be over-estimated, and there is never a time when there is not something to learn by even the most advanced. He who has the beauty of all arts. How stupid would life be if there were nothing new to learn.

Probably no man in American politics has done more thinking than Mr. Reed, but he never shirked a duty because it was "hard," and he thought out "ways of doing things" that certainly reflected credit upon himself. He could not afford to stop thinking. Neither can young musicians. The more you think for yourself, the more you can inspire others to think. To know how to think is to know how to study, and studying is simply the concentration of one's mental activities upon a certain subject for a specified time, the goal being the thinking habit before he is aware, and after a time it becomes comparatively easy. On the other hand, one gets into a state of desultory mind wandering before he is aware, which is not conducive to progress in any sphere.

To concentrate one's thoughts it is necessary to think of only one thing at a time. For instance, you are perfectly aware of the fact that when you study your little exercises at home—no matter how simple they may be—you are not to allow your thoughts to wander away off to some wonderful possibilities in the future. These are things that do not concern you now, and they will come to you all the quicker if you pay the strictest attention to the work in hand. For the time being, whether fifteen minutes or half an hour, direct all your thought force to the seemingly unimportant duty before you. This is your first lesson. It will be hard at first, very hard, for the thoughts even of those who have reached adulthood have a way of fitting about that is rather uncomfortable. Keep trying, for your persistence in holding your thoughts to one subject is splendid training not only for your mind, but for your body, and you are unconsciously educating yourself in a practical manner. If there is music in you it will surely manifest itself sooner or later.

No one can learn a lesson of any kind unless he goes about it earnestly and with a determination to win, and the value of study to amateur musicians can not be measured. Do not try to do too much at a time. Slow growth is best, as we have claimed in the past, and it is not so much how long you study as it is how thoroughly.—W. H. A., in *The Metronome*.

According to the *Bayreuther Blätter*, there were 1342 performances of Wagner's lyric dramas in the world in the year beginning July 1, 1894, against 1232 in the preceding year. "Tannhäuser" was given 280 times, "Lohengrin" 277, "The Flying Dutchman" 198, "Die Meistersinger" 236, "Die Walküre" 126, "Rienzi" 88, "Gotterdammerung" 79, "Siegfried" 77, "Hilf mir die Feinde" 75, "Die Nibelungen" 74, "Tristan und Isolde" 69. There were 183 performances in other languages, most of them in French. Berlin gave 74 performances, Hamburg 60, Dresden 56, Vienna 55, Frankfurt 52, Graz 51, Leipzig and Munich 47 each, Breslau 44, Wiesbaden 35, Prague 34, Cologne 33, and London and Mayence 28 each. There were 34 performances of Wagner's operas in New York during the season just closed.

FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE.

MUSICAL BUGABOOS.

Does it ever frighten you a little, the way some musicians write and talk of the awful musical life, of the insupportable difficulties, and the trials and tribulations of the poor music teacher or the poor concert pianist? Although I believe you are too brave to be made faint-hearted by these warnings and complaints, I know that they have often made a girl's music study seem more difficult when viewed under the shadow of their influence, and that they are apt to hunt the keen anticipation with which a girl would otherwise look forward to a musical life. This is what makes one so indignant with people who complain. If you are a musical girl with a normal temperament, you are bound to find music a source of happiness, all the Job's prophets in the world notwithstanding. There will be difficulties to encounter, to be sure, but if you are of the right sort, overcoming a difficulty will always bring a high sense of exhilaration. It is only those who have made the meaner choice and allowed the difficulty to conquer them who are unhappy.

I feel that of late a rather unwise prominence has been given to the difficulties of music. If a poet, or a painter, or a sculptor were to devote an afternoon to the reading of musical magazines, I am sure he would be rather amused at the solemn way in which musicians, one after another, declare that music is quite the most difficult of all the arts. This is not only amusing, but it is not altogether true, and I should be sorry to have any girl begin with such an impression, for these erroneous ideas grow like weeds, and you would be apt to finish by believing yourself as much a martyr as the teacher of the famous epiphany—"Hell hath for me no terrors; on earth I was a music teacher."

If you were to take up the study of any of the other arts, you would find numberless other people ready to tell you that that particular branch was quite the most difficult of all. This reminds me of a magazine for young ladies which devotes one page to literature, one to music, and one to painting, and on each of these pages, "about once in so often" as Mrs. Buggles would say, the young reader is kindly, but firmly, advised to adopt some other means of livelihood, as any other will be less difficult than the one under present discussion. The natural inference would be that all the arts are, separately and individually, the most difficult. The truth is that one can see only the difficulties of the particular work to which one is devoted. Every study, music included, carries its own burden of difficulties, and it is a foolish tendency which gives such prominence to these difficulties as to make the study seem a colossal undertaking.

Doubtless you each have your own besetting difficulties, and perhaps you are a little tired of being told that they are "the stepping-stones to success," and "the stuff of which you are to build your character," etc. All this philosophy is very good, and I sincerely trust that you have drawn all the inspiration therefrom which was possible, but in the meantime we have got to prove that these difficulties neither frighten nor discourage us, and the only way to do this is—just to conquer them.

They are conquerable, whatever pessimists may say; I want you to remember that I have never known a successful musician who has not surmounted one or more of the obstacles before which many students sit down and wall, inefficient hands, ill health, poor instruments or worse instruction, so I know that, having the will, one can overcome. And surely now, after your summer rest; with hearty, vigorous, winter near at hand; with all the errors of your short past behind you, and with all the promises of a long, all possible future waiting, warm and lovely, for fulfillment, you are ready for the test of strength and have not the least fear for the result.

And now for the inevitable bit of advice, which is meant to help you in your task,—take advantage of

your teacher's knowledge and experience. You know that when we have free access to a fund of knowledge we are apt to value it lightly, and that we often make but poor use of what is given us unsparingly. Do not let it be so with you. Suppose we liken these budgets of helpfulness which your teacher has ready for you, to "hair-pins."

Some of you have already reached "hair-pin age," and those who have not are rapidly approaching it, and will have to learn that there are "ways and ways" of putting in hair-pins.

Some girls just thrust them in and are satisfied if a glance into the mirror shows a pretty effect. Then they start out looking very nice, but exercise soon loosens the carelessly thrust-in pins, the hair slides lower and lower, a pin or two drops to the ground or slips slyly into her collar; the knowledge that her hair is coming down takes her thoughts from things about her and fastens them upon herself (in other words, she becomes self-conscious), and she is sometimes even compelled to make her toilet in public.

Now, if she is a wise girl, she learns that the secret of it all is in the careful placing of the pins; she makes a habit of finding the best places for insertion, and then sends them carefully through until sure of a "grip" on the other end. If she is not a wise girl, why, then, of course, she goes through life with the tumbling-down hair, and what is more distressing than a disorderly woman?

Now, to apply this hair-pin talk. Every lesson means a transferring of your teacher's ideas to you; every etude embodies a musical idea. Your teacher had a certain idea in mind when selecting the piece she gave you; in fact, the music lesson might be called a set of ideas, put forth and illustrated for the benefit of the pupil. Some are the new and new, with which you have been familiar almost since your first lesson. Others are new and prick your interest for the moment, but old or new as they may be to you, they are the result of careful thought, and pretty sure to be good; but if you receive these ideas and, like your hair-pins, thrust them, half-hazard into your "gray matter," and are satisfied with the "general effect" of your playing, the result will be that your playing, like your hair, will soon become loose, and the ideas, so carelessly thrust in, will slip into oblivion or lose themselves among alien ones.

Therefore, the thing to do is to make a place in your busy young brains for a careful insertion of musical ideas, and to place them therein so carefully that they will "get a good hold" and fasten the fine little precepts, principles, and theories of each lesson into a compact whole. If you do this you will have a mental stock from which to draw whenever a difficulty presents itself. All the will in the world could not conquer a difficulty without the assistance of mental strength, and the best way in which to accumulate mental power is to stock up, lesson after lesson, the ideas presented to you, and to put them carefully away for the time needed.

PUPIL'S MOODS.—How refreshing is the pupil who comes for the lesson with a cheerful spirit, ready to grasp new ideas with a responsiveness that calls out the best and most sympathetic powers of the teacher?

On the contrary, how depressing is the pupil who comes in a fault-finding spirit and who seems to feel that heaven and earth must bend to every petty foible. Truly such require wonderful tact on the part of the teacher. One must be constantly on the defensive, constantly build bulwarks, so to speak, in order to meet any emergency.

These are not to be compared to the highly-strung pupil whose temperament requires change of routine. Often where such pupils show a reluctance to begin the lesson with mechanical exercises and studies, and whose nerves through some disturbing cause have not the right tone, an entire change of program adds materially to the interest of the lesson. Reading to the pupil in such cases has a quieting influence. Often, regular lesson is resumed with increased interest.—*Florence C. Acton.*

THE BEGINNER'S DIFFICULTIES.

BY CHARLES W. LANDON.

HAVE you ever considered the many difficulties that the beginner encounters when commencing the study of piano-playing? He must recognize the letter names of notes, a new use of letters to him; then the new use of letter names for the required and unfamiliar keys which he is to play for the given letters on the page. He reads the time-length of the note, which is a rather new idea to him, and a new use of counting—the measuring of some lengths. And then with an effort of the will he puts down and holds down a key the correct number of counts. The key to be played demands a certain finger, and he is unfamiliar with number names for his fingers, and naturally calls the little finger of his left hand "One," and the thumb "Five," for do not the fingers of the right hand number upward? And he is recommended, or perhaps required, to hold his wrists, hands, and fingers in a certain position, and while doing this difficult thing he is advised to hold them loosely, while not yet being able to recognize a loose hand from one that is tense and rigid. And, lastly, he must play with his hands at once, though he is not accustomed to using both hands at a time, nor has he ever thought much finger-wise, but only by and with his voice.

The child comes for a lesson that he may hear and enjoy music. Let the teacher cast his mind over the above list of things simultaneously required of the beginner, and ask himself where there is any opportunity for the child to listen to the tones he makes, or to get any of the gratification real music gives, he not yet being able to play musically.

One thing at a time, and let the mind and fingers become skilled in doing that before adding another, is the fundamental rule for right teaching.

But how to do so with the beginner on the piano is the question. Here is the idea that the above is an attempt to illustrate: when there is but one thing to do, then the mind can concentrate the entire force of will, mental attention, and muscular effort upon that single thing, resulting in soon conquering it and bringing it quickly into the control of that power we call habit.

To illustrate: suppose there was a croquet post to be driven in place; a few well directed and well laid on blows of the mallet sink it deep enough into the ground to make it serve its purpose, while hours of light taps—and few of those hitting the mark—would not drive it deep enough to make it stand against the first storm of wind and rain. So, when the pupil is required to do many simultaneous things, his forces are so scattered that almost nothing is accomplished, and no wonder discouragement and soon bitter hatred of practice develops in the child.

How to teach these many simultaneous things necessary for the playing of the simplest phrase of practical interest. However, that is not the purpose of this article. To put before the pupil one thing at a time and to lead him to put the full force of his attention, will-power, and effort upon that one thing until he is skilled enough to do it correctly with ease is the problem, and there is more than one way of working it out. The musical kindergarten is a step in the right direction, a d and another is to play with one hand at a time on one thing until it goes right with ease and becomes an established habit; then try adding another item toward completeness, and later adding the next thing of importance, until being sufficiently patient to wait until the child has gained a skill that finally allows him to do all simultaneously.

WAGNER sent the first act of "Die Walküre" to Arthur Schopenhauer, the philosopher, for his criticism. Following the German theatrical rule, which gives great explicitness in the matter of stage directions, Wagner wrote in the margin of the page on which the act concluded: "Here the curtain falls quickly."

Schopenhauer returned the manuscript with this recommendation: "It was high time."

NO 3212 THE GOLDEN WEDDING. LA CINQUANTAINE.

Edited by
Preson Ware Orem.

DANCE IN OLD STYLE.

THEODORE LACK, Op. 161.

Tempo di Menuetto. M.M. ♩ = 104

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Musical score for page 2, measures 1-16. The score is written for piano in G major, 2/4 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *sf* (sforzando), *ten* (tension), *p* (piano), and *ff* (fortissimo). The piece concludes with a *Fine.* marking. A *TRIO.* section begins at measure 11, marked *p*. The score includes various articulations and fingerings.

Musical score for page 3, measures 17-32. The score continues from page 2. It includes markings for *poco rit.* (poco ritardando), *ff* (fortissimo), *marcato* (marked), *rall. o decresc.* (rallentando o decrescendo), *a tempo* (at tempo), and *rit.* (ritardando). The piece ends with a *fin. o.* (fine o) marking. The score includes various articulations and fingerings.

DREAM DANCE.

THEODORE STEARNS.

Allegretto.

First system of musical notation for 'Dream Dance'. It consists of two staves (treble and bass clef) in 3/4 time, key of B-flat major. The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano) and 'f' (forte). The melody is in the right hand, and the accompaniment is in the left hand.

L'istesso tempo.

Continuation of the musical score for 'Dream Dance' on page 5. It consists of two staves (treble and bass clef) in 3/4 time, key of B-flat major. The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano), 'f' (forte), 'pp' (pianissimo), 'rall.' (rallentando), 'a tempo', and 'dim. e rit.' (diminuendo e ritardando). The melody is in the right hand, and the accompaniment is in the left hand.

The Little Blonde Waltz.

L.V. HOLCOMBE, Op.6, No.1.

Tempo di Valse.

p

Fino.

mf cresc.

p

mf

cresc.

rit.

p a tempo

p

A

TRIO

Cantabile

p legato

cresc.

mf

p

cresc.

A

f

D.C.

PROMENADE GAVOTTE.

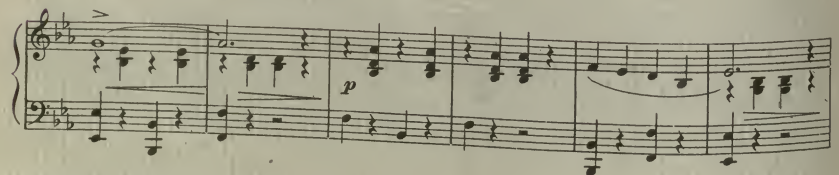
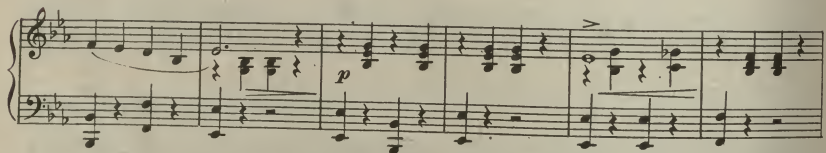
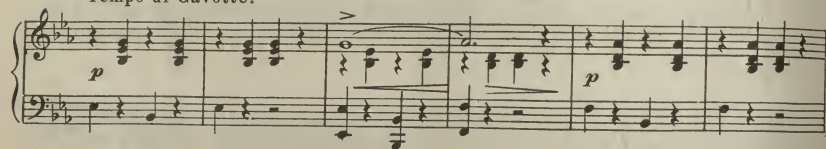
H. ENGELMANN, Op. 407.

SECONDO.

Allegretto.



§ Tempo di Gavotte.



PROMENADE GAVOTTE.

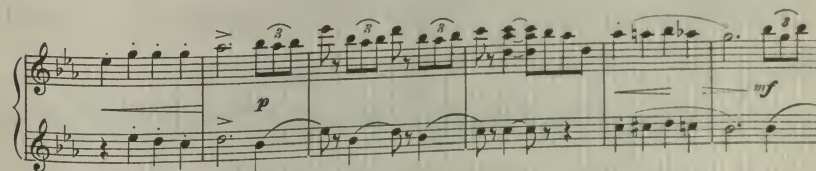
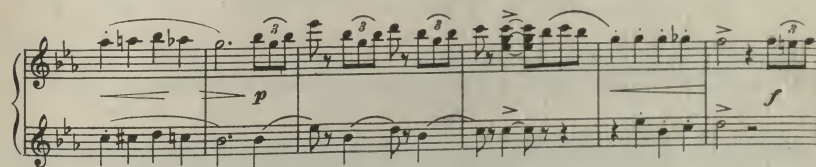
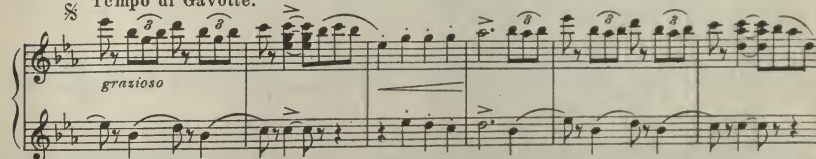
H. ENGELMANN, Op. 407.

PRIMO.

Allegretto.



§ Tempo di Gavotte.



mf *p* **** *rit.* *Animato.* *p stacc.* *p* *mf* *1.* *2.* *Tempo I.* *p* *pp* *D. S.*

** In playing the *D. S.* use this as a close from the measure marked **

1 *p* *pp* *p* *pp* *mf* *f* *Primo*

p scher. *p* **** *rit.* *Animato.* *8* *p stacc.* *pp* *mf* *8* *p* *8* *p* *8* *1* *Tempo I.* *2* *p* *p D. S.*

** In playing the *D. S.* use this as a close from the measure marked **

p *pp* *p* *pp* *mf* *f* *Primo*

NOVELLETTE.

Edited by Preston Ware Orem.

Hugo Reinhold, Op. 23, No. 4.

Tempo di Mazurka. M.M. ♩ = 112.

The first system of the musical score for 'NOVELLETTE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The first staff contains measures 1 through 8, with fingerings indicated by numbers 1-5. The second staff contains measures 9 through 16, with a crescendo (*cresc.*) marking in measure 14. The system concludes with a piano (*p*) dynamic in measure 16.

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Tempo I.

The second system of the musical score for 'NOVELLETTE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The first staff contains measures 17 through 24, with a piano (*p*) dynamic in measure 24. The second staff contains measures 25 through 32, with a piano (*p*) dynamic in measure 25 and a crescendo (*cresc.*) marking in measure 28. The system concludes with a piano (*p*) dynamic in measure 32.

3211 2

Nº 3210 YOUTH AND OLD AGE.

Arr. from H. Necke

Tempo di Valse. YOUTH.

Musical score for the 'YOUTH' section, measures 1-16. The tempo is 'Tempo di Valse'. The key signature is one sharp (F#). The time signature is 3/4. The score is written for piano (p) and includes dynamic markings *p*, *mf*, and *f*. The piece concludes with a 'Fine.' marking.

OLD AGE.

Molto Adagio e sostenuto.

Musical score for the 'OLD AGE' section, measures 1-8. The tempo is 'Molto Adagio e sostenuto'. The key signature is one sharp (F#). The time signature is 3/4. The score is written for piano (p) and includes dynamic markings *p* and *pp*.

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Continuation of the musical score for measures 17-24. The 'YOUTH' section continues with measures 17-20, featuring dynamic markings *mf*, *cresc.*, and *f*. The 'OLD AGE' section continues with measures 21-24, featuring dynamic markings *p*, *pp*, and *ppp*. The tempo for 'OLD AGE' is 'Lento.' and the piece concludes with a 'D.C.' (Da Capo) marking.

GAVOTTE LENTE.

Louis Schehlmann.

Tempo di Gavotte.

Melody from Oberon.

Weber.

(For Left Hand Alone.)

Louis Köhler.

Andantino. M.M. ♩ : 116 *mf dolce*

Long, Long Ago.

(For Left Hand Alone.)

Louis Köhler.

Lento. M.M. ♩ : 58 *mf*

ENTREATY. BITTE.

(Hans Schmidt.)

English version by
W. J. Baltzell.

CARL BOHM, Op. 318, No. 1.

Simply, not too fast.

Einfach, nicht zu schnell.

p

Dear - est heart, my
Lieb - ster Schatz, i

prayr shall be, When I am a - far from thee; That in thine in - most
bitt' di schön: Wann wir uns nit wer - den seh'n, in dei - nem Her - zen das

rit.

heart thoult keep Love's ten - der germ ev - er fresh and sweet.
Körn - lein heg' Körn - lein Liebe heg' und pfleg.

rit.

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mf

Then, when a - gain I thee en - fold,
Und wenn i dann mal wie - der kumm

a tempo

p Dear - est heart, may I be - hold That lit - tle germ a gi - ant tree,
lieb - ster Schatz, i bitt' di drum: Dann is't ein gros - ser Baum, nit wahr?

ten

Shad - ing ev - er thee and me? That lit - tle germ a gi - ant tree,
der uns schat - tet im - mer - dar! Dann is't ein gros - ser Baum, nit wahr?

p

Shad - ing ev - er thee and me?
der uns schat - tet im - mer - dar!

PROMISE.

LEWIS WATKINS, Op. 13.

Andantino con espressivo.

p
When

mf *p*

rit.
shad-ows gray are pois'd on high, And slee-ty ar-rows pierce the sky, We

meno mosso *a tempo*
won-der, 'mid the gloom and pain, If June will ev-er shine a-gain.

meno mosso *a tempo*

June with the ros-es gar-land-ing, June with the hon-ey-

p

ad lib. *rit.*
bees a-wing, June when the vine-blooms kiss and cling,

rall.
June with the bird's re-frain.

rall. e dim. *a tempo.*

Animato. *rall.*
And in the clouds there comes a rift, The

colla voce *rall.*

meno mosso

sa - ble shad - ows part and shift, And for an hour the sun - beams play, To

meno mosso

a tempo

tell us June is on the way. June when a song sounds

a tempo

ad lib.

ev - ry - where, La - zy and free, with - out a care,

cresc.

ad lib.

June with the clo - ver scent - ed air, June when the world is gay.

cresc.

THE "SEVEN AGES" OF A MUSICIAN.

BY MAHEL WAGNALLS.

THE SECOND AGE.

During this age the young musician, in very truth, "creeps like a snail unwillingly to school." He has small affinity for mathematics and grammar, and school, on the whole, seems to him a waste of time; it interferes with his "career," as he now confidently calls his art.

It is the musician's age of supreme complacency, for he never again is quite so sure of his ability as during his early teens.

He plays acceptably at church entertainments, and is even encouraged to give a recital to raise money for a sojourn in Europe. The returns for this venture are so generous that he looks upon his earning capacity as very great, and entertains some thought of going into the concert field at once—under the impression that there is not much more for him to learn. He plays the same pieces "other artists" do; plays them from memory and correctly, what more can be required! He recognizes a commercial value, however, to the name and "atmosphere" of Europe; so for this reason he decides to hide his light under a bushel yet a year or two and take a term abroad.

It may be that, together with his instrumental art, he has developed a good soprano voice, in which case he evolves into that creature entirely unclassified and apart from the common throng: a choir-boy.

This is a phase of music-study that belongs to the experience of many of our most famous composers. The choir-boy leads a peculiar life; he sees himself pictured in every art window as an angel and surrounded by clouds. He wears a gown and surplice o' Sunday and stands in the soft light of stained-glass windows, backed by a citadel of gold organ-pipes that in themselves suggest the "New Jerusalem." And amid these surroundings he voices the grandest words and literature of our language. His "Glorias!" "Hallelujahs!" and "Joys Everlasting!" reverberate through the domed nave and chancel, thrilling many a heart.

There is a ring of spirituality and innocence to the tones of a boy's pure soprano, profoundly impressive for church music. The listener who is religiously inclined will imagine the choir-boy is almost reared in Heaven itself because of constantly voicing spiritual truths and words from Holy Writ.

As a matter of fact, the average choir-boy is very little impressed with the text of his service. Though he sings like an angel and looks like one, he is thinking not nearly so much of what "the Heavens are telling," as of his next synecopated measure and the approaching high note.

The boy-soprano must guard his voice as much as a mature singer. He bundles his throat and avoids a draught with all the care of a chronic invalid, and it is as good as a play to hear him talk of his "troubles with the organist" and of "the substitute" he must furnish when he cannot sing.

He is very much older than a boy, and equally younger than a man. He is not a woman in spite of his Sunday robes and "high-C" voice, nor is he quite an angel!

Altogether out of the ordinary are these few years of his life, but in them he makes broadening strides in his art, learning to read music in a manner that makes the average piano student throw up his hands in despair. It is the age of unbounded expectations; quite free from apprehension and knowing not the word despair.

THE THIRD AGE.

The third age of the musician usually finds him in Germany, where every other person is seen carrying a "Musik Mappe," and every open window emits sounds of a "Klavier." During his sojourn there each day speeds away on the wings of endeavor; his last thought each night is to begin in the morning before he hears the piano next door.

He lives in a whirl of enthusiastic work, sometimes

elated, and sometimes depressed over the difficult task of concentrating his mind on tempo and rhythm, accuracy and strength, memory and phrasing, delicacy and touch.

He practices furiously the whole forenoon till he sees by the clock it is time for a lesson. His hands are cold and his heart beats fast as he mounts the conservatory "golden stairs"—or "Via Dolorosa"—as the case may be. If he feels himself very nervous, he envies the pupils he meets coming down, though often even they are not gay.

"The Professor called me a fool to-day," one ruefully remarks to another.

"That's nothing," is the comforting reply; "last time he said 'Dummevatter,' and told me I played like a donkey!"

The German pupils do not mind being scolded, but it is hard on the sensitive American.

Once inside the class-room, a solemn silence prevails; an expectant hush preceding the arrival of the great professor. When he at last appears he summons to the piano one of the waiting pupils: a lad who is known to the class as "the fellow with the Brahms variations!" Nearly all the students become in time identified with some composition whose difficulties have occasioned unusual struggle.

But our musician is yet only known as "der junger Amerikaner," though his lesson to-day gives promise of forever associating him with the Mendelssohn "G-minor Concerto."

His troubles begin when he is suddenly asked to play Chopin's "F-major Etude," a piece he has not touched for three weeks. This is a favorite trick of the professor's to test one's memory and nerves. Der junger Amerikaner does not shine under the ordeal, but his performance is allowed to pass and he turns with more confidence to the new concerto, starting off at once with much spirit.

"Halt!" cries the professor, loudly. "How can you endure to hear the key of G-minor directly after F-major? The one is as much out of place with the other as a tropical bird near a glacier! You must modulate—modulate into the key. That places a piece in the right perspective, like showing a picture in its proper frame."

But our chagrined musician finds himself unable to modulate with any degree of taste into the required key. He has in times past studied harmony and written on paper some fairly correct modulations, but this is the first time he has been called upon to practically apply them. No teacher before had impressed him that it was a misdemeanor to play compositions one after another without connecting the keys.

His lesson goes badly from beginning to end, and he returns to his seat in despair, but greatly advanced in his art, although he cannot realize it now.

After a brisk walk home, when again alone in his room, he sits down to work at his piano like a weaver spinning cloth at a loom. Four hours, five hours, five and a half, six! The last hour goes slow, but he is goaded on by the persistence of "that player next door," and the fact that one of his class-mates is known to work nine hours a day. Scales in staccato, like tape from a ticker, he reels off with infinite accuracy. Double sixths and double thirds he rolls down the keyboard like balls in a bowling alley.

When this toiler of the keys is done for the day he strolls out to a "Sinfonie" concert, buying his ticket at the door for 75 pfennigs (17 cents): a wonderful bargain, he thinks, as he listens to the perfect performance. Although the men drink beer and the women are knitting, the entire audience has an air of repose which is, or should be, the handmaiden of art at all times. He is surprised the next day to hear from his landlady that "you were foolish to pay 75 pfennigs; buy your tickets at the cigar-stores; they sell them for 60."

He does so the following week, and marvels still more at the music to be heard for the price. Imagine his amusement when told by a classmate to "ask for checks at the conservatory, they let you in for 20 pfennigs." He does not at first know how to par-

teipate in all the possibilities of German student-life.

But "der junger Amerikaner" learns, in time, the Bohemian joy of going to the opera with a number of others who take "standing seats" in the gallery. Only "Cook's tourists" and aristocrats ever sit below, he is told. The opera begins at six thirty, and it is daylight outside when they take possession, one hand apiece, of the railing around the top row of seats in this stuffy old gallery which has been the resort of eager musicians since the time of "Frederic the Great."

They all know the score of the opera, and are prepared to enjoy every note. Between the acts they sit down on the floor and plan to come again the next night. When our musician returns home, at ten o'clock, his feet are heavy, but his heart is light. He finds his supper on a platter in his room: rye-bread and butter, green cheese and cold meat, "In lieber Himmel!" how good it tastes! Thoroughly tired, but happy, he prepares for the night by giving a shake to his small German pillow and huge feather bed, from the depths of which he soon snuffs the candle and then closes his eyes, feeling very much like "Hans in luck." He is often homesick, however, and discouraged; but if this is overcome, if he keeps his health, if his funds hold out, if he protects his hands from any muscular strain, if his memory never fails him, if no unforeseen emergency calls him home, why, then, after four or five years our musician is pretty sure to make some kind of a European debut. His teacher will probably investigate and superintend this.

But the fact that he has played in public as a child and succeeded as a choir-boy soloist is no sign that his spirit will rise to this occasion. Even after a promising opening, with sweeping climaxes and splendid accuracy, the debutant may lose his poise, in which case "it were that man had never been born," so far as his own feelings go.

But if he actually clears the hurdle at a bound, he lands upon a new earth; the applause is new music; the future is new life; success—ah! it is new wine! His little German feather pillow can't begin to hold its head that night.

GOLDEN THOUGHTS FROM BUSKIN.

The great critic Buskin, whose words of wisdom are part and parcel of the stock of nearly every writer, penned many thoughts of special value to the musician. A short time before his death he wrote to a young friend words of advice which could well be burned into the hearts and minds of all who may read them.

I want you to feel that long and steady effort, made in a concerted way, does more than violent effort made for some strong motive or under some enthusiastic impulse.

I am afraid of this prize-getting temper, chiefly, I suppose, because I have suffered much from it myself, vanity of various kinds having caused me the waste of half my life, in making me try to do things better than I could, or to do things that I couldn't do, or to do them in ways that would bring me credit instead of mercy in the proper way. It is not by any effort of which you can possibly be vain that you will do great things.

A long article might easily be elaborated from the above thought, but there is no need to add to the words. There is sterling advice to the student of music who fails to give due weight to the value of steady, concentrated endeavor. The foundations of a strong character and of permanent success are not the result of spasmodic endeavor, no matter how energetic, but of the "long and steady effort" which is the working principle of all great men whose labors have left an enduring mark upon history.

Similarly the young teacher must be willing to work along cheerfully, yet earnestly, in the belief that neither "violent effort" nor "enthusiastic impulse" are safe principles of action. A man's character is the result of his habits of thought and action, and success must be built there just as in other lines of work.

That is the German idea. I like it. The best type of a woman musician is, indeed, a woman still. Her heart throbs with passion; her soul cries out for sympathy and with sympathy, but she puts her shoulder to the wheel and goes into her profession with all the bravery of a man.—*Edith Lynnwood Winslow*

Organ and Choir.

Edited by EVERETT E. TRUETTE

VARIETY OF COMBINATIONS IN A SMALL ORGAN.

I AM requested by a correspondent to give some suggestions for obtaining a variety of combinations on a small organ. Take the following specification, which is more or less identical with the last decade, for example:

Great Organ.	Swell Organ.
Op. Diap. 8 Fl.	Bourdon 16 Fl.
Melodia 8 "	St. Diap. 8 "
Dulciana 8 "	Viola (or Salicet) 8 "
Octave 4 "	Harmonic Flute 4 "
Pedal Organ.	Violone 4 "
Bourdon 16 Fl.	Oboe 8 "
Flute 8 "	

The nomenclature of stops varies with different builders and a different selection of stops will be found in different organs of this size. One may find a clarabella, or bill flute in place of the melodia. The dulciana may be marked "dolcissimo." The soft stop in the swell may be dulciana, keraulophon or salicet instead of viola. (I have intentionally omitted the aeoline, which has a tone so soft as to be inaudible in combination with any other stop.) The 4-foot string-toned stop may be a fagura or even a gambetta, instead of a viola. The harmonic flute may be labeled "flute har.," "flauto traverso," or "traversa flute." The word "combination" is ambiguous. It literally means "combining two or more," and many organists make use of the latter part of the definition. They imagine that they must draw "more" stops to obtain a pleasing tone, and hence draw every stop in the above swell, preceding, at the start, any possibility of variety.

Now, the most beautiful effects of organ-registration are generally obtained by using single stops, combinations of two or three stops, and occasionally of more than three stops. In *forte* or *fortissimo* passages only does one draw all the stops at command.

In the above specification there are ten manual stops, every one of which can be used (more or less) alone. The 4-foot stops should be used with short passages in close harmony, playing an octave lower than the printed music, selecting such passages which do not run below tenor C. When using the bourdon alone, play an octave higher than written.

What is the result? We have four different voices,—melodia, st. diap., bourdon (octave higher), and harmonic flute (octave lower); two string-toned stops,—viola and violone (octave lower); three stops with organ tone,—open diap., dulciana, and octave (octave lower); and one reed,—oboe.

For combinations of two stops we have, in the swell, thirteen useful combinations and one questionable combination (oboe and violone); this is occasionally effective, but generally not and in the "great" three combinations. By means of the swell to great coupler we add seven more combinations,—twenty-three in all.

For combinations of three stops we have seven in the swell and five by means of the coupler,—twelve in all.

It will be seen that in this small organ there are forty-five distinct "combinations" of one, two, or three stops each. All these "combinations" have a recog-

nizable difference of tone-color. About fifteen combinations, which do not differ (audibly) from others, have been omitted; for example: adding the dulciana to the melodia coupled to the oboe would not give an appreciably different combination.

The forty-five "combinations" are:

- 1-10. Each one of the manual stops used singly.
11. St. diap. and viola.
12. St. diap. and flute.
13. St. diap. and violone.
14. St. diap. and oboe.
15. St. diap. and bourdon.
16. Bourdon and viola.
17. Bourdon and flute.
18. Bourdon and violone.
19. Bourdon and oboe.
20. Viola and flute.
21. Viola and violone.
22. Violone and flute (octave lower).
23. Oboe and flute.
24. Melodia and dulciana.
25. Melodia and op. diap.
26. Op. diap. and op. diap.
- (By means of swell to great, Nos. 27-33 and 41-45.)
27. Melodia and bourdon (swell closed).
28. Melodia and st. diap. (swell open).
29. Melodia and viola (swell open).
30. Melodia and flute (swell open).
31. Melodia and violone (swell open).
32. Melodia and oboe (swell closed).
33. Op. diap. and oboe (swell open).
34. Bourdon, st. diap., and flute.
35. Bourdon, viola, and flute.
36. Bourdon, st. diap., and violone.
37. Bourdon, st. diap., and oboe.
38. St. diap., oboe, and flute.
39. St. diap., viola, and flute.
40. St. diap., viola, and violone.
41. Melodia, bourdon, and st. diap. (swell open).
42. Melodia, bourdon, and flute (swell open).
43. Melodia, bourdon, and violone (swell open).
44. Melodia, st. diap., and viola (swell open).
45. Melodia, st. diap., and violone (swell open).

There are numerous other possible combinations, but they are more or less similar in tone to some one of those mentioned.

One must not overlook the important point of every conceivable kind of a musical phrase will not sound well on every one of these combinations.

For soft solos with dulciana accompaniment nearly every one of the swell combinations will do, remembering that the solo must range in the upper three octaves if the bourdon is used, and that the swell should sometimes be closed and sometimes partially open.

For a melodia solo the accompaniment can be played on Nos. 11, 12, 13 (possibly 14), 20, 21, 38, 39, and 40. The swell to great coupler is useful at times when playing a melodia solo with accompaniment on the swell.

Several of these "combinations" may be objectionable on some organs, on account of the voicing of course, and many combinations are much more effective on one organ than on another; but the suggestions given may assist the student in picking out a variety of effective "combinations" on a comparatively small organ.—Everett E. Truette.

NEW CENTURY CHURCH MUSIC.

THE twentieth century is well upon us. Few old things have passed away and few new things have

had time to prove their value. It is needless to enlarge upon the importance of the music in the great services of the church. With growing culture and refinement the music becomes more and more an integral part of the worship. From the few detached and irrelevant hymns of the crude frontier or rural meetings to the imposing, well-ordered, and dignified cathedral service there is as wide a step as there is from the ignorance and bigotry of the preacher who has a scheme to formulate law to regulate the private affairs of his neighbors to the glowing prelate whose impassioned sermons are a "balm of Gilead" to all sorts and conditions of the "sinner set."

All of us may remember periods when some zealous pastor would urge upon his flock the duty of congregational singing. Yet, now we seldom encounter anything akin to congregational singing. It is an open question if this is to be regretted.

One bad voice tells on a chorus with sad results; many voices in the congregation are not good; yet, if all worship really, all should sing, if it is worth while to have in the service. Quartet choirs, choruses, vested choirs and boys, in severity, seem the fashion.

Is there a choice? Is the country or frontier ideal with all "jinnin" in" to be preferred to the always deficient quartet, the generally ill-balanced chorus, or the vested choir, of which we are in danger of falling out? It used to be a stock subject for the minister to preach upon about, that the people would not join in the singing. When, even at this time, we read of the lusty Boers singing a chorale in the regular approved style of that classic, Teutonic masterpiece of church music, we feel that the Boers are the strong men.

The chorale is a brave thing, its sublime words, to begin with; its full tones, its hold on the last of a phrase, its effective synecopations,—it stirs heart and soul to have part in it. Luther's hymn—"Ein Feste Burg"—is glorious. "Cast Thy Burden on the Lord," as it is in the oratorio "Elijah," is a high light, surely.

But rarely in a church is there a body of tone that suffices to give any effect to this, the greatest form of church music. Never was the chorale intended for aught but fire, sword, enthusiasm, earnestness, for the height and depth of what true worship of Almighty God can proximate in our human effort, effort even at this best savoring of weakness, affection, and sentimentality, as, for example, if the Boers have their first thoughts on the big noise they make together, and then the other thoughts on their worship and thanksgiving for what they consider they give thanks for.

At present, as the people "join in" in the usual run of fashionable churches, for us to try a chorale is a pitiful effort. In the Jewish temple a "precentor" leads the singing, and also there is a quartet choir or a double quartet, and the singing is fair, with some reservations.

The quartet choir of the various denominations is often composed of voices that are thoroughly well cultivated and that blend well, while the organist more and more shows good schooling and leads the singing in a satisfactory way.

In the Roman Catholic Church a chorus choir is a necessity when the masses by the great masters are part of every service, where music is much in evidence. The chorus choir of this sort, with a solo quartet, and organ and often orchestra, are, of course, the best church music we have at present.

As to the vested choir, about as much may be said for it as in its disparagement. It is cherubim, it opens and closes the service by coming in and going out with the clergy in a convincing manner that quite appeals to the eye, if nothing more. On festival occasions, when dressed in seasonable regalia, with white robes, with other signs and insignia dear to the High Church mind, marching in with robed bishop and clergy, it is all splendid, imposing, and can also fit

ped to the spirit of devotion among the people. At the same time the Roman Catholic Church, with its chorus choir and its highly ornate altar, its acolytes and its gorgeous clergy, is much more imposing as a mere spectacle.

With a good organ, and when well drilled, the vested choir makes very good music. It has to do its work under a constant disadvantage that is very serious from a musical point of view. It is an orchestra with only piccolos for the soprano, opposed to bass-violos, drums, cellos, oboes, violas, and what not for the other parts. In ordinary church music, the infantile voices of the soprano boys give a pure and beautiful quality of tone, and the ear, on occasion, ignore what is deplorably wanting in the choir. The soprano is the leading voice; and in all musical work it must dominate in the long run. In the vested choir, and at its best, the soprano always is, and always must be, only a piccolo against the heavier instruments of the orchestra; the wood-wind, the strings, the brasses are nil. This is a fatal defect.

To urge the "passionless" quality of the boy voice against the voice of the adult trained voices of the woman singer is trivial and absolutely silly. How would any singer sing "religioso"? There is only one way to do it. A trained minister does not read the lessons of the day as he would a Petrarca sonnet. We should give him, as well as the soprano, credit for common sense.

The worst of it is that the singers of this decade absurdly sing all things *religioso*, their voices showing all too rarely any hint of warmth or passion in their well-schooled, even, rounded tones; and the concert-rooms really from this very lack of tone-color in all the voices, both of men and women, are dull, not to say monotonous. It is not from the religious feeling innate in the singers themselves we have to add, it is a deficient style of singing which most affect, and one which should be done away with.

A chorus of sopranos and a few adult altos that would not detract from the churchly effect by marching, but have a place in the church, would add to the vested choir the tone-quality lacking.

Then the church music as we begin the new century is not satisfactory from another cause besides the limitations of the singers. As we turn from the great masters the music itself is dull, or has other causes to make it worth little commendation. Take the "Te Deum," for example. Some composers with whom I have spoken on this subject say that this hymn is too long to handle in a satisfactory way. I do not agree with that. But the conventional way of "handling" it is the despair of the minister, or should be.

The trouble with this hymn is that it never seems to occur to the composer to take a theme for his work. Now, Beethoven takes a subject for his symphony, doesn't he? Handel has a subject for his "Messiah," hasn't he? Surely a glorious subject.

But look at the "Te Deum." It comes in with an immense crash, it goes on soft, or loud, high or low, in a series of absolutely epigrammatic phrases. The solos are generally written to the poorest words of it all, and have no visible reason for existing so far as connection with the rest of the music goes.

But aside from the "Te Deum," modern church music generally bears the stamp of no great genius, a fatal defect, for it is stupid and dull from this cause. When it is considered that, perhaps, nine-tenths of the music of the masters is hidden away in the archives of Europe because there is no demand for its publication, surely it is the fault of the church if its music is stupid as we begin the new century.

If God gave great genius to men to light the way toward a truer and better way of divine worship, and we ignore both genius and its music, we have ourselves to blame for uninspired services, stupid darkness, and the fact that not ten, not five, but five or six, were given in the Protestant churches of this country during the last days of the nineteenth or the first of the twentieth century.—Fanny Grant.

ACCOMPANYING CHANTS AND HYMN-TUNES.

In a little brochure entitled "On Organ Playing," by Arthur Page, F.R.G.O., may be found good sound advice for the young organist on the above subject. After giving numerous suggestions, with illustrations, for playing certain phrases of organ music, the author proceeds with the subject of chants and hymn-tunes.

"It has been pointed out that notes should not be tied together unless so marked in the copy, but in playing chants and hymn-tunes this is no longer quite the case, and here we have a fruitful cause for much bad playing, for the habit acquired in chants, etc., of joining all notes that can be joined becomes such a matter of course that players do the most absurd of things without knowing it. We once heard the national anthem rendered with every repeated note tied.

"In playing chants only experience can teach when it is desirable to tie the notes, and the student must on no account acquire the habit of joining them for no other reason than that they are so joined.

"A fairly experienced player will be able to produce a perfectly legato effect without tying, but the beginner it is different, and to avoid a 'choppier' effect, ties in all but the melody may be introduced occasionally.

"In early attempts it will be advisable to make the music complete with the hands only, using the pedals to duplicate the bass part, either in the same octave or an octave below, and leaving all ideas of *obbligato* pedaling for a later stage, but care must be taken not to break up—or spoil—the flow of the bass, merely because it is possible to get a note an octave below.

"The only safe rule for duplicating the bass in the lower octave is, never break a step of a second. When the part skips, it does not so much matter whether we skip upward or downward, always remembering that whenever octave we are using, we are supposed to be producing a singable part, not a succession of disjointed sounds.

"There is no objection to 'filling in' as it is called, but the chords must not be too 'thick,' and special care will be required to avoid filling in too near the bass part.

"But the duty of the accomplished organist consists of considerably more than playing the given notes of chant or hymn-tune. Variety is to be obtained in very many ways, among which are the following:

"The melody may be played as a solo on one manual, the alto and tenor on another, and the bass on the pedals.

"The melody may be played as a tenor solo.

"Besides using the melody as a special solo effect, the alto or tenor part may be made prominent by being given on a separate manual.

"Again, a free part may be played in either the treble or the tenor octave on a separate manual.

"At times it may be advisable to play massive chords, thus 'doubling' nearly all the voice parts.

"An 'harvested pedal' (sustained note in the treble) is always effective if used sparingly.

"In certain verses the choir should sing in unison.

"If the verses can be trusted, there should occasionally be no vocal accompaniment. This beautiful effect is much neglected, although it has a very great charm.

"Giving out the chant or hymn-tune is, so far as the organist is concerned, playing over the chant or hymn-tune, to let the congregation know what is to be sung.

"In starting a chant or tune it is sometimes advisable to strike the treble note just before the rest of the chord, as this helps both choir and congregation to start together. Some organists put down the pedal-note first, and either plan is better than waiting on the first chord.

"The orthodox method of ending a chant, tune, or voluntary is somewhat singular. If it is a soft ending, the stops are put in until only the softest tone remains, and then the last chord is relinquished by taking up the tone, then the next below it, and so on until only

the pedal-note is left sounding. We should call this a chord ending if applied to an orchestra or chorus.

"The old-fashioned method of making a pause at the end of every line of a hymn is ridiculous, and irritating to an intense degree to anyone who has any feeling for rhythm.

"It must be remembered that in accompanying the organ takes second place. Its function is to support the choir, to encourage the congregation, and to assist in the necessary expression of the words. Sufficient power must always be used to keep the choir up to pitch, but it should never overpower, or even obscure the vocal parts. If the choir is even reasonably well trained there will not be much difficulty in keeping the voices together, but there is always the danger of either flattening or sharpening.

"On a cold morning the former will be very likely to occur, and at evening service, when the gas is on and the temperature has gone up, sharpening will be a greater danger. An experienced player feels instantly when more support is wanted, and as often as not is able to prevent flattening. The addition of a 4-foot stop is often enough. If not, and if the flattening has undoubtedly 'set in,' the only thing to be done is to put on a lot of power so as to pull the choir up to the pitch at once. It is a painful remedy for a moment, but it is soon over, and, he remembered, delay is fatal.

"If there is a tendency to sing sharp, the addition of a 16-foot manual stop may avert the danger. All the brighter stops should be put in and the accompaniment kept low in pitch. Should the choir still sing sharp, the only thing to be done is to leave off playing altogether. Now, being without support, the chances are in favor of the choir sinking again, so that the accompaniment can be resumed.

"To mention such obvious truths as the above may seem quite unnecessary, but our experience of the average amateur (and sometimes professional) organist is that too little attention is given to the spirit of the rendering, and far too much to showy execution."

MIXTURES.

MR. WALTER RUSSELL JONES, organist of St. Paul's M. E. Church, New York, for over forty years, died August 28. His musical career began when he was only eight years of age, when he played in St. Mary's Episcopal Church; and at the age of twelve he played in Tremont Temple, Boston. He was born in Leith, Scotland.

It is indisputably a prejudice and a fallacy to say that the power of an organist consists in mere rapidity of execution, for experience has shown but too often that rapid and accurate playing, though it astonishes us by the flexibility of its fingers, produces no effect whatever on our feelings. They surprise the ear without pleasing it; they overpower the senses without satisfying it. . . .

R. V. HEARNE'S GREAT MAGICAL DISCOVERY.

Stops "ciphers," squeaking, and growling of the bellows action; in fact, every known (or unknown) disorder of the organ. Put up in bottled bottles, \$1.00 per bottle.

Directions: Sprinkle one tablespoonful of the discovery on the bellows and add one pint of kerosene. Apply a lighted match. Repeat the dose every five minutes, till the stoppers stop. No case ever known to withstand more than three doses of the Discovery. Agents wanted. . . .

As the capacity of his voice influences the method of a singer, so does the quality of an organ affect the execution of an organist. In endeavoring to conceal its defects and bring out its merits, an artist will play compositions which are most suitable to that instrument, and thus his whole method will become subservient to his instrument. It follows that the compositions of a virtuoso often reveal not only his own peculiarities, but those of his instrument.

Vocal Department

Conducted by
H. W. GREENE

"What are you going to study at the conservatory next winter?" I heard a gentleman ask a young lady at a concert the other evening.

"Piano, voice, and violin," she replied.

The man, who was evidently somewhat versed in musical affairs, reflected a moment and then, probably as much with the view to point a moral as to gratify his curiosity, added: "And do you not find the effort to do justice to all these studies quite a drain upon your strength?"

"Yes, sir; that is, to do them justice; but papa insists that I must have a diploma to show for all the money he has spent on my musical education, and I cannot get that unless I pass on three subjects."

"Does the school specify as to the subjects?" was the next question.

"Not emphatically," said the girl. "I am supposed to take theory and two other subjects; but I have no taste for theory, and so long as I never expect to be a composer, I decided to take something tangible, something that other people can enjoy too, and since papa didn't object, I selected the violin."

"What did the conservatory directors say about that?"

"Nothing in particular, except that it was exceptional for a pupil to attempt so much; and," she added, half-laughing, "I fancy they were just as well pleased, for the price for violin lessons is just double that of theory."

The conversation was interrupted here by a violin number of great beauty; not only was the tone pure, but of that exceptional sort that seems to carry well without much effort on the part of the player, and it was delivered with an earnestness that carried conviction. The player had selected two movements of the "Kreutzer Sonata," the Andante being sustained with a fine display of temperament, and the Allegro that followed was equally good, the technical facility being fully equal to the demands made by the composer.

When the applause had subsided, the conversation was resumed by the gentleman, who said: "Which of the studies do you enjoy most?"

"Oh, the singing, by far," she replied; "my voice is fairly good, and so much more obedient than my fingers; I could never play like that if I should practice until forty years old."

"They both smiled, and the last number of the program began."

As the audience dispersed, I noticed them walking out together, and they were still conversing busily, and I am quite sure, from the grave look and earnest manner of the gentleman, that this is what he said,—if not, he should have:

"When you resume your work at the conservatory, I strongly advise you to drop your violin and take up theory. You say you have an excellent voice and like to sing. Very well, specialize; make that your principal subject, and pursue your piano and theory as accessory subjects. The field for singers is not only broadening every day, but it pays well as a profession. You play the piano some, advance yourself in that sufficiently to meet the ordinary demands of social life, and thus make sure of always having an acceptable accompaniment to your singing; and as to your theory, the reason you dislike it is that you have not given it a fair trial. One does not follow theoretical work solely with the idea of becoming a composer. By omitting it from your list of subjects, you are shutting yourself out from the greatest

charm of musicianship. The personal sympathy between yourself and the composer whose music you both sing and play cannot be perfect unless you are able to grasp clearly the means by which he intends you to gain your effects; and, besides, there is the mental discipline. It is as helpful to the end of your concentration as a course of Latin and Greek, and I should not be surprised some day to hear that colleges and universities have placed theory of music and the dead languages side by side as optional for purposes of mental discipline. For these and many other and even more cogent reasons, theory should be the necessary to any principal subject, if not the principal subject itself. A singer or player to come physically successful in the musical arena requires all the physical endowment possible for technical growth, even in one branch. If the strength be equally expended upon two that require technical skill, each must suffer at the expense of the other. The theoretical side of the art can still be pursued with no loss of time or sacrifice of force, since technique is not included in its pursuit. Do not omit theory from your scheme of musical culture."

VERDI. The man of many operas, of enduring fame, who lives and who, eighty-five years ago was snatched out from the reach of the bloody hands of the Russian horde almost as by a miracle, and for what? That he might yield to the world the full measure of his talents. Who can comprehend the influence of his genius, the hearts warmed by his tuneful sentiment, the souls stirred by his masterful power, the voices tuned to give expression to his artistic fancies? His was pre-eminently the wand that conjured up from every experience in life a musical language and gave it a scenic background. It must not be supposed that his voyage from obscurity to fame was one blessed always by favoring gales. His first great disappointment was a refusal for admission to the conservatory at Milan. The next, the appointment as organist at the church, which position had been made vacant by the death of his first master, but with the courage of his convictions that he was destined to great deeds, he persevered, and we have, as the result of that perseverance, "Lombardi," "Rigoletto," "Un Ballo in Maschera," "Don Carlos," "Il Trovatore," "La Traviata," "Les Vespri Siciliennes," "Aida," the "Requiem" mass, and many other works of singular beauty and power.

What an object-lesson for the youth of to-day! Have you talent, and shall you bury it? Remember that what is worth doing at all is worth doing well. To create worthfully is to live thrice, as a Person, as a Personage, and as a Personality, the last in the lives and hearts of those who come after you.

THE FUTURE OF COMIC OPERA.

"What is the probable future of comic opera?" was the question asked us the other day. It is with grave fear of being called conservative that we venture a reply for you. It does not appear to us that the comic opera of "Robin Hood" and "Serenade," real comic opera is in vogue any longer, or at least if it is, it is not supplied.

Take, for instance, the first opera mentioned above. From beginning to end it has a very clever and serious plot, with a consistent vein of humor running through it. But what does the "comic opera" plot of to-day—

of 1890-1900—consist of? It were better to say that it doesn't consist of anything, but is simply a foolish story carried through the first act and perhaps part of the second, but placing no important part in the finish and affording no opportunities for climax, either serious or humorous.

The fault of opera to-day is not so much in the music as in the poor librettos furnished the composer. Inspiration is dependent on many conditions, and the most important is that there be something on which to build. The spectacle of a very awkward-looking person upon a bicycle is not particularly conducive of ideas to a person about to write an essay upon the poetry of motion. We firmly believe the eminent composer who told us recently that the future of opera must lay in the hands of the librettist.—*Wesley Review.*

ON DRAMATIC SINGING.

"Dramatic Singing Physiologically Estimated," from which we quote as follows:

A voice forced up artificially (as a contralto to a mezzo-soprano or this to a soprano, or baritone to a tenor) always betrays in the superadded notes a want of volume, and a relatively defective, nondescript timbre in the new or artificial range.

Excess of compass beyond the average standard, an upward or downward direction, signifies large dimensions of the larynx, coupled with unusual activity on the part of the laryngeal muscles, enabling them to shorten or lengthen, to an unusual extent, the vibrating portion of the vocal cords.

Volume, sonorous roundness and mass, with power and intensity of tone in level singing or declamation, is one of the distinctive attributes of the highest and the most impressive forms of vocal excellence.

The faculty of maintaining fullness of tone through the whole of a vocal effort—whether an operatic part, a dramatic scene, a florid cavatina, a simple cantabile aria, or a declamatory recitative—is very unusually bestowed upon singers. Voices of the more delicate classes, tenors and light baritones, exhibit the greatest tendency to failure in this direction.

Equality of power and of fullness of tone through the entire range of a voice, one of the rarest gifts, is probably never possessed in an absolute sense, including the chest and falsetto registers.

There is as great diversity in the timbre of human voices as in the character of human faces; as no two human faces were ever actual casts of each other, so also no two voices ever possessed exactly the same timbre.

The timbre of the speaking does not necessarily strictly coincide with that of the singing voice in the same individual.

The trustworthiness of a voice—that is, the surety that it will on any particular occasion possess in its fullness of perfection all its highest attributes—is far from being uniform among singers.

The charm of youth of voice is as great as of youth of person, and in the latter case, so in the former. The progress of failure is fortunately so gradual at first as to be scarcely perceptible.

The causes of wearing of the voice are dynamic and static. Overwork, careless exposure to atmospheric vicissitudes, and overindulgence in smoking belong to the first class. Statutory, degenerative tissue changes are the destroyers of the voice. The vocal cords grow rigid; the laryngeal cartilages lose their elasticity, eventually ossifying, and the intrinsic muscles probably (but this has not been demonstrated) undergo partial or total metamorphosis.

And, further, the condition of the respiratory cavities must suffer gradual change, though from the slow implication of timbre they are probably later in suffering textural decay than the larynx itself.

Singers of the very highest grade are not free at all times and all seasons from the serious defect of faulty intonation,—failure in the direction of sharp

ness being greatly more uncommon than in that of flatness.

Well-developed flexibility of voice must depend on: Perfect elasticity of the vocal cords; extreme perfection not only of the structure, but of the muscular force of all the laryngeal muscles, intrinsic and extrinsic; and instantaneous readiness in response to motor nerve-stimulation.

The particular style of a singer represents the sum-total of a number of components: the manner of producing and uniting the notes; the use of the legato and the staccato; the esthetic modification of the time; the posing or balancing of the voice; sustaining, intensifying, or lessening the amount of tone; the employment of the *piano* and the *forte* in giving light and shade; the steadiness of phrasing; and, in the amount, variety, and brilliancy of ornamentation.

The value of *crescendo* and *diminuendo*, as means of musical expression, whether in solo or concerted song, cannot be overrated; and the faithful delivery, or the reverse, of the gradually increasing or gradually decreasing mass of tone is a winning grace or an unhappy blemish.

Accumulative national culture must widen the range, and thereby stimulate the power of vocal expression.

We all owe a debt of gratitude to those fortunate individuals who, endowed by nature with some of its richest gifts, are enabled to interpret with eloquent voice, esthetic fitness, and intellectual truth the words of the great composers.

THE TECHNIQUE OF GENIUS.

WAGNER I was quite young, and had just caught my first attack of Wagner fever. I looked with supreme contempt on opera-singers of the old school. Even when I was not so young—when Jean de Reszke made his debut here as a tenor in "Lohengrin,"—some thirteen years ago—I still held to the creed of Wagnerite idealism of the lyric art. For me artists were divided into two classes: those who could declaim and those who could only sing. Jean de Reszke seemed to me to be a mere singer, which, I dare say, was a fact, but then like Madame Patti, sing as easily as a bird, and Jean de Reszke never gives you a sense of effort in mere voice-production. And this is quite apart from the naturally good quality of the voice, although that quality, of course, is, to a great extent, conditioned by the ease of production. The difference between the kind of music which appeals to M. Jean de Reszke does not appeal to Madame Patti.

And why can both get so much individual expression into their voices? Because in each case the artist has obtained such technical mastery that emotion is expressed with utmost ease. There does not seem any barrier between the artist's self and the audience. You do not hear a mere voice—a disembodied voice-production, as you hear in so many singers who are supposed to have a fine technique.—*Edward A. Baughen in London Musical Record.*

NECESSARY QUALIFICATIONS IN SINGING.

"To sing with taste and expression, many qualifications are required: first, as music, voice, ear, and tones are required; secondly, as language, articulation, mind, and action. These, when combined with a just feeling, constitute the highest point of vocal excellence."

To bind the singing and speaking voice, to unite them artificially in song, is a great achievement. Those who are endowed by nature with a fine voice frequently have little power of showing it under the restraint which words impose. It is a simple operation to perform a strain of music upon the voice without words as upon an instrument; but to enliven without words the vocal power without impairing the syllables upon musical sounds without impairing the tone is a perfection which few attain. Before this can

By "coloring the voice" M. de Reszke means that the character given to each vocal phrase is so distinct that the sense of the emotional situation is conveyed to the hearer even though he may not understand the words used. M. de Reszke goes on to say that when once you have obtained mastery of your voice so that its full range is under the complete control, then you must apply yourself to this expression side of the art, paying special attention to articulation.

I do not put this quotation forward as containing absolutely novel ideas, but have referred to it as a kind of preface to some remarks on technique. For, after all what does M. de Reszke mean except that you must have learned so to control your voice that it twists and bends to your will and brain? Until it is capable of doing that it is absurd to speak of a singer as being a great interpreter.

He may give a very good rough idea of how a song should be sung, but unless his voice has practically been trained in the *bel canto* school it is not a sensitive instrument; it will not convey all the shades of meaning which his brain conveys, and on the purely musical side, it will not realize all the beauty of the melody.

If you go to the opera this month you will see what I mean in comparing the styles of the different singers. And some, possibly one of the many professors of the curiously explicit art of voice-production, will probably whisper in your ear that Jean de Reszke, the Melba, or the Calvé, has such wonderful technique. In a moment of enthusiasm, you may have exclaimed, "How beautifully expressive," not having thought of the voice as a voice. The professor of voice-production will damp your enthusiasm by replying: "Ah, yes, what marvelous ease of technique," as if there could be any technique worthy of the name which is not easy in effect!

The fact is, an artist such as Jean de Reszke or Melba is far far above mere technique. They do not have to think of it at all, so thoroughly have they mastered their art. I have purposely placed these two singers in juxtaposition because their gifts are so different that they in themselves illustrate what I mean by technique. Each has thoroughly mastered the voice; Melba, like Madame Patti, sing as easily as a bird, and Jean de Reszke never gives you a sense of effort in mere voice-production. And this is quite apart from the naturally good quality of the voice, although that quality, of course, is, to a great extent, conditioned by the ease of production. The difference between the kind of music which appeals to M. Jean de Reszke does not appeal to Madame Melba.

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be done, the composer must have a just conception of that alliance which exists between words and sounds, so as to render the composition suitable for the voice; without this connection the piece can never be either effective or pleasing. A composer may have a quick sense of the beauty of melody, without a corresponding taste for the beauty of language; in such cases he is satisfied by the charm of the music, and the words are left to shift for themselves. Here the singer has a task to perform, sometimes to substitute other words, and occasionally so to alter their pronunciation as to make them accord with the musical expression; on the other hand, when no exception can be made to the words, to lengthen some notes and shorten others, as the syllables may require, but never at the risk of deforming the melody."

QUESTIONS AND ANSWERS.

R. H.—Madam Rudersdorff, like many another successful teacher, would have desired that her work was based upon any new discoveries or unusual ability on her part. Her training had been thorough, her experience wide, and coming those advantages with force and tact, she made a successful teacher. It is usually the pupil (not the teacher) who claims that the method by which she is being taught is the only and most wonderful method in existence, and her dear teacher invented it and no one else knows it, etc., etc. Bless the dear loyal pupils, would there were more Rudersdorffs for them to exclaim!

J. I. K.—Begin and follow them in about the order named: "Bohemian Girl," "Martha," "Il Trovatore." Take the tenor roles entire; the recitatives afford excellent practice in putting the tone, in phrasing articulation, in fact, all of the elements of singing.

2. You cannot do better for your repertory than to get Dittson's two volumes of songs for tenor or Schirmer's four volumes of "Modern Lyrics."

C. R.—Mr. William Shakespeare is said to be a descendant of the great dramatist by the newspapers, but he told me that he was not. 2. Staccato notes are not made with what is generally understood as a stroke of the glottis. If they are, they are made badly. Neither is the diaphragm enlisted to any appreciable extent; I mean by that, voluntarily. If you will speak the word "ah" three times with perfect naturalness, you will have discovered all that can possibly be enlisted to perfect the singer's staccato.

3. Runs and trills are usually rendered in half-voice, and should therefore be practiced in half-voice. T. A. McC.—Stainer's "Sweet Good Night" should answer the purpose, or Buck's "The Silent World is Sleeping;" try them both, and, if they suit, I will name others.

4. You can get a note-book and learn to read rapidly in six months, if you go about it seriously and keep it up.

R. C.—If a pupil's voice loses its quality after a little use in the upper register, there is something radically at fault in its placement. The test you can apply to determine that is rapid slips from lower octaves. If a notable change takes place in the character of the throat, he is probably working with some muscles that he has no business to. It rests with you to get them out of the way. When that is accomplished, scales and written exercise, and vocalizes written for tenor will do. Sieber's advanced vocalizes are good.

M. K. R.—You have no right to sing "about an hour." It is small wonder you are hoarse. The tones of which you complain as being weak are the sick tones in 95 out of every 100 sopranos. Treat them kindly; give light work to them, and don't push, but pose them; then practice 20 minutes and rest 20, and they will gradually acknowledge your consideration by behaving themselves.

G. McK.—If a pupil sharp, I give advances. If she flat, stimulants. In other words, granted that the tones are correctly taken, nerve-control and balance is a perfection which few attain. Before this can

RENEWAL OFFER
FOR SEPTEMBER

To any of our subscribers renewing before the 30th of September and sending us new their subscription for twelve months, but will send them a copy of "Foundation Materials for the Piano," by Charles W. Landon. This is the most popular piano method used at the present time. The book is founded on the best ideas from the latest system of teaching. Each piece and exercise prepares for a successful mastering of the next following. It has a large number of duets for teacher and pupil. The book is ideal in its contents and manner of presenting them, making of earnest music study more of a pastime and pleasure than an irksome task.

To those to whom the above does not appeal, we would send, at the same price, a copy of "Album of Miscellaneous Piano Compositions," by Ed. Grieg. This volume has been edited and revised by the leading musicians of the country. Grieg's music is perhaps the most popular of all the modern classics. The edition has a portrait and biography, and is without an equal from any point of view.

TO OUR
SUBSCRIBERS IN
OREGON AND
IDAHO.

An impostor, S. E. Weimer, alias Steve Weymer, has been operating in the above two States, soliciting subscriptions for THE ETUDE, and selling music of our own publication and others, which he obtained from us and from other publishers by making false representations. He has not paid us any money for any subscriptions taken or for any goods received. If he calls on anyone under whose attention this circular may come, it will be doing not only us, but the public at large, a service by allowing him to take a subscription and then having him arrested immediately. To the present time he has operated in La Grande, Independence, Ontario, Huntington, and Monmouth, in the State of Oregon; in Fayette, Silver City, and Glenn's Ferry, in the State of Idaho. We have placed this matter in the hands of Mr. George G. Prickett, an attorney of Moscow, Idaho, from whom any information can be obtained.

TO OUR
SUBSCRIBERS IN
NEW YORK AND
NEW JERSEY.

Beware of a young man of twenty-two or twenty-three years of age, of light complexion, passing under the name of D. H. Tucker, of Newburgh, N. Y. He is soliciting subscriptions for this journal without any authority from us, and has been very active. We should be pleased to hear from anyone who knows his whereabouts. He has operated in New Rochelle, Rye, White Plains, Tarrytown, and Mamaroneck, N. Y.; in Danbury and Stamford, Conn.; in Plainfield and Bayonne, N. J.

Do not give your subscription to any traveling salesman, persons whom you do not know, unless they have our printed receipt blanks and other good credentials.

If any of our subscribers are interested in old titles, with music, we have some very rare ones; very old, of all styles, containing portraits of presidents, great singers, great teachers, and so on. We should be pleased to send the style that any of our subscribers might want, for ten cents each.

We would draw your attention to the fact that we are supplying at the present time the best quality of foreign metronomes that it is possible to obtain. The cost to us is very much higher than it has ever been before. They have not the attached lid, however, but

the extra quality compensates for this. They are guaranteed from any defect in manufacture for two years. The prices for the present remain the same as asked, \$2.50 and \$3.50, without and with bell, respectively. If you particularly desire the attached lid, we can furnish the American make at the same price.

In addition to our regular packages of music "on sale" sent out during the season, more particularly at the beginning of the season, we have found it necessary to supply the needs of schools and larger teachers with new music by sending out our new issues from October to June, from twelve to fifteen pieces each month, either vocal or instrumental, or both, at our usual large discount to the profession. This keeps a limited amount of very new music on hand all the time, and is a most valuable supplement to the regular large "on sale" package.

To any of our patrons who will send us their name, we should be pleased to send these packages each month, all returnable with the regular "on sale" at the end of the season.

Every teacher, and particularly every college, should have at least a small music library. We are the publishers of the most valuable works on music that have appeared during the last ten years appealing to the educational in music. We would mention certain books which we deem positively necessary in every teacher's work.

We mention, first, *Riemann's* "Dictionary of Music and Musicians." This is the very latest encyclopedia of music. It has been brought up to the year 1898. It contains 1000 large octavo pages of the finest print; bound in half-cloth. Retail for \$4.50.

"How to Understand Music," by W. S. R. Mathews, in two volumes. Eight editions of this work have been sold. The first volume contains a great amount of information about musical forms, the relation of music to other arts, the distinction between classical and romantic, and sketches of the principal writers. The most valuable feature is the superb material it furnishes for recitation, no less than three times and a number of our best teachers of the youth have given their advice and services. We are confident that it will be one of the best books ever written for beginners. Mr. Presser personally has given much attention to it, and it is under his guidance that the book has been prepared. Our special offer is only 40 cents, post paid. Where parties have accounts with us, the book can be charged, but in that case postage extra. We will have the work ready for early fall teaching. It is now almost all engraved. Send in your order this month if you want a copy at this low price.

"Music and Culture" comprises the lectures and essays by the late Karl Marx, Mus. Doc. No volume has ever been published that offers such valuable advice and encouragement to a teacher as these writings of Dr. Marx. It furnishes material for other lectures and essays, and has been used considerably for this purpose. It is at once musical, philosophical, metaphysical, and practical. The price is \$1.75.

"Chats with Music Students," by Thomas Tapper. This work is designed to bring to the attention of those who make music a life-work the many topics that should be considered in connection with music. The reader is taken into confidence, and finds in the chapters of this work many hints and benefits that pertain to his own daily life. The price is \$1.50.

Last we would mention "The Masters and Their Music," by W. S. R. Mathews. This work consists of two parts: "The Masters and Their Music," and "Modern Masters and American Composers." The first part contains material for ten musical evenings; the second part, six musical evenings. It is designed as a hand book of musical literature for musical clubs, classes, etc.

Offer—We will send this most valuable nucleus of a larger musical library by express to anyone sending us \$4.75. The regular price of the different books is \$12.25.

TO COLLEGES and teachers planning their course for the new season, we would ask them not to overlook examining, at least, the following works:

"The Standard Grade of Studies," complete in ten grades, compiled by W. S. R. Mathews. Price, \$1.00 for each grade.

"Touch and Technique," by Dr. William Mason, a complete system of technique from the beginner to the finished artist. Published in four books: the two finger exercises, the scales, the arpeggios, and octave playing. Price of each, \$1.00.

"Lessons in Musical History," by J. C. Fillmore. The best work for a text-book of musical history. It is in print at the present time. Price, \$1.50.

"A Text-book on Harmony," by Dr. H. A. Clark. This is the most simple and the briefest work on this intricate subject that has yet been published. Price, \$1.25.

"Ear Training," by Arthur K. Heacox. A course of systematic study for the development of the musical perception. Ear-training has been made a special study at a number of the most important music schools in the country. The outcome of the work, Mr. Heacox, has taught this branch many years to one of the leading conservatories. The system has been thoroughly tested by practical work. Price, 75 cents.

"Theory of Interpretation," by A. J. Goodrich. This work is a complete and original system for the unfolding of musical style. It contains the essence of all that is best on the subject. It is a text-book of musical interpretation for students' use. Price, \$2.00.

The new work on musical biography, by Thomas Tapper, is rapidly approaching completion. We are in hopes of completing it this month. All who desire the work at our advance low rate will have to send in their subscriptions very soon. The work is entitled "First Studies in Musical Biography." A full description can be found in the publisher's notes of THE ETUDE for May and June. This book will be useful for every pupil or teacher alike; 50 cents, if sent now, will purchase a copy. It will be sent post-paid as soon as issued. Remember this may be the last month of the special offer.

"First Step in Piano Study" is our latest book we have on special offer. It is a fresh book for beginners in piano study. No matter how good a book is, teachers all desire a change in instruction-books. To teach constantly from one book is monotonous, to say the least. The book is the result of several years' work of gathering suitable material for the very first steps. It has been prepared no less than three times and a number of our best teachers of the youth have given their advice and services. We are confident that it will be one of the best books ever written for beginners. Mr. Presser personally has given much attention to it, and it is under his guidance that the book has been prepared. Our special offer is only 40 cents, post paid. Where parties have accounts with us, the book can be charged, but in that case postage extra. We will have the work ready for early fall teaching. It is now almost all engraved. Send in your order this month if you want a copy at this low price.

We are at the threshold of a new year in teaching. Pupils are seeking teachers and teachers seeking pupils. Activity is starting up all along the line. Our relation to the teachers is one of importance. We supply all kinds of teaching material, and our teachers, young and old, want the best at the lowest rate. All want broad, liberal treatment. To properly conduct a supply-house is no easy task. When a pupil is needed by a pupil it must be supplied at once in the country. We supply many of our largest institutions and conservatories. Our force of clerks numbers over 50. We have three large floors 160 feet long, filled with stock which is up to date. We are able to keep on hand a good supply of everything called for. Our "on sale" is by far the most liberal of any house in the country. We will send all our customers a package of the greatest variety, which can be retained during the season and any unused returned during the summer. If you have not yet selected your catalogue and terms, which will be as advantageous as any house in the country. It costs no money to send music to Oregon than to one of the suburbs of Philadelphia. We supply you postal cards on which to write your orders. It is no inconvenience to have

your music come from Philadelphia. The great majority of our customers are 1000 miles from Philadelphia. It only takes the mails and express two days to go half across the United States. Every order received is attended to within two hours after it reaches us. We should be pleased to enter in correspondence with teachers and schools with a view of supplying their needs in music or musical merchandise.

THE ETUDE still remains faithful to its original object: to give every possible help to teachers and students of music. Our correspondence shows that our efforts are appreciated, and we also prove by a gratifying increase in the subscription-list. The teachers of the United States and Canada find that THE ETUDE gives them the help that they want. We want, on our part, every teacher of music and every other persons who will be profited by it. We offer liberal premiums to those who solicit subscriptions to THE ETUDE. Send for a copy of our Premium List. It will pay you and will be helping your friends and the cause of good music.

ANY standard text-book on Theory of Music can be secured from the publisher of THE ETUDE. Teachers who expect to organize classes in theoretic study should send to us for a selection of books on the subject. Musical clubs and colleges intending to add to their collections in musical literature can be furnished with any work in the market by the publisher of THE ETUDE. We are always ready to give the benefit of our experience to those of our customers who are anxious to secure the latest, best, and most authoritative works on any subject connected with music. Our stock in musical literature and musical text-books is always kept up to date, and is one of the largest in the country.

HOME NOTES.

THE ETUDE has received the "Silver Jubilee" book of the Cardano School, Georgetown, Ky.

Mr. J. FRANCIS COOKE has been made a member of the Advisory Board of the Brooklyn Institute.

Dr. Mel Mes, Iowa, Musical College, Dr. M. L. Bartlett, president, will begin the fall term in September 1904. The college announces 100 partial scholarships for the coming year.

The fall announcement of the Wisconsin Conservatory of Music, at Milwaukee, William Borgher, director, shows a strong corps of instructors and thorough courses of instruction. The conservatory offers a number of free scholarships. The fall term begins Monday, September 10th.

Mr. LYNN B. DANA, of Lima, Ohio, has kept at his teaching during the summer, as shown by a well selected program given at a summer musicale.

A NEW organ was opened in St. Mary's Church, Waterloo, New York, August 15th, by Mr. Eugene Ross, assisted by Miss Caroline Carner, soprano. A fine program was given.

A SERIES of interesting piano recitals were given July 23rd to 27th at the Western Normal Conservatory of Music, Shenandoah, Iowa, George B. Chatfield, director.

The officers of the Professional League, of St. Paul, Minn., an organization of the music teachers of that city for the coming year, are Mr. Charles A. Fisher, president; Mrs. Ella Lamberson, vice-president; Miss Gertrude Hall, secretary-treasurer.

THE SCHOOL of Music of Highland Park College, Des Moines, Iowa, will open September 4th.

MRS. GRACIA H. REYNOLDS will have charge of the Music Department of St. Charles College, Mo.

MR. CHARLES M. JACOBSON, who has had charge of the Piano Department of the Ohio Wesleyan School of Music at Delaware, O., for nine years, has been appointed director.

MRS. EDITH L. WYNN has removed to Boston, and will open a studio there in September. She has arranged to give a number of lecture-recitals this winter.



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I received "The Modern Student," Volumes I and II, and I want to say that I am more than pleased with the pieces. They are not only full of study, but also full of melody and printed on good paper. Students and teachers will be pleased with the progress in which they are getting up.

GEORGE ENGLISH.

I am very much pleased with *Lesson's* "Sonatas." The young pupils seem to take to them, and feel that there is something more musical and encouraging in them than in many works of that grade. I believe that all teachers will see the merit of the work when once they have used it.

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I have been using "Standard Grade Course of Studies," "First Lessons in Phrasing," both by Mathews, and Mason's "Touch and Technique," for about a year. I am delighted with preparing teachers to do them particularly helpful in preparing teachers to do elementary work. I can truthfully say that no one in teaching piano, I can truthfully say that no such valuable aid ever came into my hands before.

ELLA MATT SARGENT.

"The Modern Student" just came to hand. I wish to express my gratification on examining the contents of these books. They are nicely graded, and make a useful short course to follow.

S. A. WOLFF.

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MRS. GEORGE PHILLIPS.

Allow me to express my entire satisfaction with the service which I have received, and to express my sincere thanks for your most courteous attention.

MISS HARRIET F. SMITH.

I have received the package of "on sale" music; also Mason's "Touch and Technique" and Mathews' "First Grade," all of which I ordered by express. I am delighted with both and inclose payment for same.

MRS. W. W. MASENGALE.

I cannot get along without THE ETUDE. Its suggestions are invaluable to me, and I read every article with the greatest interest. I do not see how any up-to-date teacher can dispense with it.

MRS. L. GEISER.

THE ETUDE is full of good things: even the advertisements speak of so many helpful things, and I am glad to see its continued improvement. I will try to have the pupils subscribe for it more generally this fall.

GRACE MEDBURT.

I have received copy of "The Modern Student." To say that it pleases me hardly expresses my opinion of the work. The book is delightful from the beginning to the end. I am sure that it will prove a book valuable to many earnest teachers.

MAY E. KENNEDY.

The August number is very interesting, and this winter I shall try to see if I cannot make it more popular around Boston. It ought to be in every household, for it contains so much matter of interest in each issue to professionals as well as students.

H. F. CHRELIS.

I have just received Volume I of "The Modern Student," and am very much pleased with it. The pieces are all very pretty, and in every way just what I need, and will make practice truly pleasant. I can recommend them to all.

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I have received "Landon's Sight-Reading Album" and find, except thanks, a most excellent book. I can heartily recommend the work. Mr. Landon is certainly entitled to the thanks of every music teacher for such a valuable collection of gems; nothing in the work simply to fill up.

SARA M. FREERY.

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